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Archdeacon Anaru Takurua
Ko tōna whakapapa, whakapono me tōna whakatika



“I am what I am”

A thesis presented in partial fulfilment of the requirements for the degree of
Master of Philosophy in Māori Studies
at Massey University, Palmerston North, New Zealand.

Ngaio Petra Keelan
2013

Abstract

Archdeacon of Waiapu Anaru Takurua from Te Whānau-a-Ruataupare in Tokomaru Bay was an accomplished kapa haka exponent in his time, with over 60 years of kapa haka experience. He was also a Mihingare priest for Te Pihopatanga o Aotearoa for over 40 years, and a tutor of Te Hokowhitu-a-Tū kapa haka. However, up till now there had been no full-length biography written about him, due to the dearth of published literature.

This research explores the history and background of Anaru focussing on the themes whakapapa, whakapono and whakatika. This thesis is organised in a chronological structure centred on the thematic selection based on the rationale that they frequently feature prominently in Anaru's life story. This study utilised a Māori-centred research approach in conjunction with a biographical narrative method in analysing the data collected.

Anaru's own personal transcripts that transpired last year from an interview conducted shortly before his passing ten years ago, also complements this research. Supplementing these transcripts are the narratives of kaumātua rangatira participants, who knew him personally, grew up with him or worked with him throughout his life.

This study found that Anaru worshiped God in his own true authentic voice, and affirmed his identity as a man of God in Aotearoa –New Zealand. He implemented the guitar, haka, poi and waiata-ā-ringa into his karakia services as cultural tools of worship to express the highest activity of the spirit and love of God.

Anaru understood the value of whakapapa and as a result committed himself to using his innate gifts, talents and leadership qualities in the church, on marae and in the community. He remained committed to his love for God, his family, marae and church. As a result he devoted years to maintaining and retaining the knowledge endowed to him and transmitted this kōrero tuku iho, and tāonga tuku iho onto the next generation. Even when at times it was met with resistance from both māori and non-māori, believers and non-believers.

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An interview taken 10 years ago was ordained in preparation for this research and would not have been the same without Anaru's personal voice. Likewise the privilege to have read and listened to kaumātua rangatira whose voices has also paid tribute to this study. Without their voices we miss a part of this unique history.

This thesis could not have been articulated and reminiscent of Anaru Takurua's life story without the personal transcripts and collaboration of Archdeacon Turi Hollis. The transcripts comprise Anaru's uninterrupted interview of his life journey undertaken at the whānau homestead Waiparapara, Tokomaru Bay in 2002. He mihi nui rawa atu ki a koe Turi mō tōu mahi ātawhai, mo ngā kape tuhi o tō mātou Pāpā Anaru. Ko runga tēnā.

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He mihi arohanui tēnei ki a koutou mō tō koutou tautoko, āwhina, ngā kōrero tuku iho anō hoki. He taonga koutou.

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I am so blessed with an incredibly loving, caring and generous mother who has been an on-going support throughout this thesis and my life. To all my awesome brothers and sisters, nephews and nieces, aunties and uncles, cousins, nannies and papas thank you for your encouragement, support and inspiration. And lastly, thank you to my supportive husband Apirana and encouraging son Iti Kahurangi for your positive words, confidence and patience. Ka nui taku aroha ki a kōrua.

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Nāku noa,
Ngaio Keelan

Front Cover Acknowledgements

The title “I am what I am” was penned by Anaru’s wife Evelyn and scribed underneath this particular photo in the whānau album.

She has gathered photos and memoirs over the years they had been married knowing that one day they would be viewed again.

Evelyn describes how Anaru was the only priest she knew who would swing his guitar around his back and haka to the altar as a way of saying I am what I am and Thank you Lord for creating, accepting and loving me for what I am.

The photo was taken during Anaru’s last haka performance on stage at the Matatini festival Takaparawha Auckland 2002. He is delivering his whaikōrero during Ahikaaroa’s performance – a Christchurch based group that is tutored by his son Tauira.

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The Chronological Life

1933 - 1940	Anaru Kingi Takurua born 19th February 1933, at Te Pāhau, Hikuwai, Tokomaru Bay Attended Arero school, Hikuwai
1940 – 1948	Attended Tokomaru Bay Native School
1949	Attended Tokomaru Bay District High School
1949 - 1953	Attended Te Aute College, Hawkes Bay
1954 -1957	Entered Saint Johns Theological College, Auckland
1958	Commissioned Deacon of the Anglican Church. Curate of Gisborne
1959 – 1962	Ordained Priest of the Anglican Church. First pastorate of care Tūranga, Gisborne
1962	Married Evelyn Matehaere Dewes at Holy Trinity Church, Gisborne
1963 – 1968	Vicar Waipawa pastorate, Central Hawke’s Bay, living in Pōrangahau
1968 – 1975	Vicar Waiapu pastorate, East Coast, living in Tikitiki
1975 – 1979	Vicar Tūranga Pastorate, Gisborne, living in Manutuke
1979 – 1982	Vicar Wellington Māori Pastorate, living in Waterloo, Lower Hutt
1983 – 1985	Minita-a-rohe Ngāti Porou, East Coast, living in Ruatoria
1984	15 July, Commissioned Canon
1985 – 1992	Chaplain at Te Aute College, Hawke’s Bay
1993 – 1994	Chaplain at Waikeria Prison, Waikeria
1995 – 1998	Minita-a-rohe Ngāti Porou, East Coast, living in Tokomaru Bay
1998	4 January, Commissioned Archdeacon
1999 - 2001	Kaumātua, St Johns theological College

2002	Living in Tokomaru Bay. Passed away 10th December 2002
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The rōpu kapa haka Anaru was involved with over his life time

1942	Te Hokowhitu a Tū entertainers
1954 – 1958	Waipatu Mōteo Culture Group
1959 – 1963	Whāngārā Pāriha Kapa Haka
1963 – 1968	Waipawa Pāriha
1968 – 1965	Waiapu Pāriha
1971 – 1972	New Zealand Māori Company (Toured the United States of America)
1975 – 1979	Tūranga Pāriha Mangatū
1979 – 1982	Wainuiomata Culture Group Māwai Hākona Maraeroa Ngāti Pōneke (Polynesian Festival)
1985 – 1992	Te Aute College Tamatea Arikinui (Canada Tour) Te Hokowhitu a Tū (Tutor/Performer) 1992 Aotearoa Traditional Māori Performing Arts Festival ATMPAF, Ngaruawahia
1986	National haka judge, ATMPAF, Christchurch
1995 – 1999	Porou Ariki (Tutor/Performer), Tairāwhiti Regionals Wīwī Nāti (Tutor/Performer), Ngāti Porou Festival
2000 – 2002	Wīwī Nāti (Tutor/Performer), Ngāti Porou Festival Te Ahikaaroa (Tutor/Performer) ATMPAF Ngaruawāhia 2000 Te Ahikaaroa (Tutor/Performer) Takaparawhā 2002 Passed away 10th December 2002

Chapter One: Introduction

*He Hōnore he Kōroria ki te Atua i runga rawa, maungārongo ki te whenua
nei e, he whakaaro pai ki ngā tāngata katoa.*¹

Anaru was born 19 February 1933, on the cusp of te ao kōhatu and the time when colonisation became well-established into New Zealand society. The *Mana magazine* said Anaru was “One of the most accomplished kapa haka exponents of our time” and that “one of his more lasting influences has been in kapa haka”.² This thesis attempts to confirm that he was a man of kapa haka and a man of God that emerged the both. For example at the Māori Queen’s Coronation 2000, during Te Hokowhitu-a-Tu’s kapa haka performance Anaru continued to haka to all four corners of the audience, whilst the rest of the men remained front on, and finished off by bowing to Te Arikinui Dame Te Atairangi Kaahu on one knee. He wore his black church shirt, black pants and his Te Hokowhitu-a-Tū jersey.³

As a daughter of a father in the hāhi Mihingare who became a minister at the age of 25 years old, and showed a passion for haka since he was a child, were enticing factors for me to investigate more. I was curious to know what persuaded my father to become a minister of the Anglican faith and for what reason was he the only priest I saw haka with his collar on and play the guitar. He was unique to the ministers I had seen in my childhood and throughout his life taught other people to become priests. He also taught people who were interested in kapa haka how to haka.

¹ This is an introduction to a waiata that Anaru composed for ‘Wīwī Nāati’ kapa haka rōpu in 2000. Translation: Honour and Glory to God on High, peace on earth and goodwill to all people.

² Mana News. (2002, Dec 16). *Anaru Takurua*. Retrieved from <http://www.manaonline.co.nz/ubb/Forum1/HTML/000543.html>.

³ Te Hokowhitu-a-Tū kapa haka were performing under a large tarpaulin shelter as it was raining. I was performing in the back row at the time and could see what was happening in front; I wondered why pāpā was doing the haka differently to the rest of us. The crowd gave a huge applause at the end, the nod and huge smile of acknowledgement from Te Arikinui Dame Te Atairangi Kaahu when pāpā bowed down on one knee, was enough for me to remember that unique moment-never to be performed again.

Subsequently the curiosity of wanting to know more about him came about after his death, and I did not get to ask those deeper questions when he was alive. I was hoping he would stay with us longer than he did to share his story. However in wanting to know more about him I got to understand more about myself.

The initial theoretical questions in this research mutually agreed upon by my postgraduate coordinator, supervisor and I were to answer the following:

Anaru Takurua- Who is he? What did he stand for and what legacy did he leave?

The aim of this research was also to investigate the history and background of Archdeacon Anaru Takurua focussing on the themes whakapapa, whakaponono and whakatika. The selection of the thematic chapters is loosely based upon the rationale that they feature predominately in Anaru's life story. The themes presented are evidenced by Anaru's personal transcripts and have proven to be a 'taonga tuku iho' a 'treasure passed on'.

This research was therefore interested in exploring the transcripts of Anaru's life experiences to form effective responses in addressing the aim and research questions. In answering who he is, meant asking from whom does he come from, where does he come from and what is his whakapapa? In wanting to know more about the individual man, I needed to find out about the collective behind the man. This is discussed further in the whakapapa chapter, p. 25.

One part of Anaru's whakapapa lines stems from two sub tribes (hapū) Te Whānau a Ruataupare, and Te Whānau a Te Aotawarirangi of Tokomaru Bay. They both share the same genealogical foundation and geographical area.⁴ The chieftainess 'Ruataupare was one of the most aristocratic women of Ngāti Porou'.⁵ The following saying afforded to Ruataupare "Te

⁴ M. Iles, 1981. *A Maori history of Tokomaru Bay, east coast North Island : a thesis presented to the University of Auckland in partial fulfilment of the requirements for the Degree of Master of Arts in Anthropology*. Thesis (M A), University of Auckland, 1981, p. 10.

⁵ A. T. Mahuika, 1973. *Nga wahine kai-hautu o Ngati Porou: the female leaders of Ngati Porou*. Thesis

Whānau a Rua, he iwi rite” (The family of Rua are equal) were due to her reputable senior whakapapa lines of Ngāti Porou.⁶ Ruataupare remained in Tokomaru Bay, ascertaining a strong foothold with sub-tribes Ngāti Ira and Te Wahine-Iti.⁷

Both ‘his aunty Ngoi Pewhairangi and nanny Tuini Ngawai who were his greatest influences upon his life’⁸and tutors of Te Hokowhitu a Tū kapa haka, were also of Te Whānau a Ruataupare. Encapsulated within this whakapapa is a compelling sense of whanaungatanga. Te Hokowhitu-a-Tū kapa haka established in 1939 was ‘one of many Māori clubs, and culture groups who were initiated as a way to promote whanaungatanga amongst its members, and to celebrate the members’ Māoritanga’.⁹ Another prominent feature of whanaungatanga evident in this whakapapa is the one of faith, religion and church. This is explained in-depth in the whakapono chapter, p. 43.

Anaru was raised and baptised into the Ringatū faith and his parents were devout Ringatū followers. He eventually became steeped in the Ringatū faith through intergenerational oral transmission, observation, participation and effective practise. In conjunction with a learned set of beliefs and practices within the hāhi Ringatū, he acquired the knowledge base of tikanga Māori. This is highlighted in the whakatika chapter, p. 70.

Throughout his life Anaru taught the Christian faith from a Māori background, perspective, upbringing and through natural progression maintained and retained valued tikanga protocols. The fundamental values of tikanga allowed him and empowered him to be and live Māori. Mead states that

(M A), University of Sydney, p. 168. “Ruataupare settled at Waitotoki in Tuparoa after her separation with Tūwhakairiora. From here Ruataupare moved to Tokomaru Bay and with her went two of her children by Tūwhakairiora, Mariu and Te Ataakura II. Through these two the Ruataupare line was maintained in Tokomaru Bay and Mariu passed her mana on to her grand-daughter, the chieftainess, Hinetāpora”.

⁶ A. T. Mahuika, 1973. *Nga wahine kai-hautu o Ngati Porou : the female leaders of Ngati Porou*.

Thesis (M A), University of Sydney, p. 169.

⁷ Ibid.

⁸ (Interviewee 15, October 10, 2012).

⁹ Nathan W. Matthews and Karyn Paringatai, 2004. Ngā mahi a Tāne-rore me Te Rēhia: Performing arts, in *Ki te Whaiao: An Introduction to Māori Culture and Society*, edited by Tania M. Ka'ai, John C. Moorfield, Michael P. J. Reilly and Sharon Mosley, Auckland, NZ: Pearson Longman, p. 110.

‘tikanga comes out of the accumulated knowledge of generations of Māori and is part of the intellectual property of Māori’.¹⁰

The kaumātua rangatira (participants) voices that complement this research enhance, and reflect upon the significant contributions they have made to this study, their communities, hapū and iwi. They too share common experiences with Anaru; the importance of whakapono, church, marae, whakatika and te reo me ōna tikanga.

The participants will demonstrate leadership qualities, play an active involvement in their community, exhibit a love of family, marae and church. They have dedicated decades of their lives and worked tirelessly for their family and community. They are endowed with the gifts of our tīpuna, ngā tāonga tuku iho, ngā kōrero tuku iho and it is right that they are honoured and respected in the community. This is further discussed in the methodology chapter, p. 16.

Notwithstanding the fact that this is a biographical narrative it is also befitting of a Māori oral history. According to Nepia Mahuika for many indigenous peoples oral histories and traditions are key to their past, present, and future lives, and are rarely considered separate.¹¹ This thesis is organised in a chronological structure documenting the beginnings of Anaru’s life as told by him in an interview ten years ago. It is also centred on a series of themes most prevalent in his life, mentioned earlier in the chapter.

This research is only a small part of Anaru’s life story, the short chapters of his story. Yet the short chapters have shaped and defined the larger chapters. The chapters through Anaru’s life experiences helped shape and form the man he was. His life experiences helped shape and form the

¹⁰ Hirini. M. Mead, 2003. *Tikanga Māori: Living by Māori Values*, Wellington: New Zealand: Huia Publishers, p. 13.

¹¹ N. Mahuika, 2012. *'Kōrero Tuku Iho': Reconfiguring Oral History and Oral Tradition* Doctor of Philosophy electronic: doctorate_mahuika.pdf, University of Waikato, Hamilton.

legacy that he lived and as a result, the legacy that he leaves behind for the future generations to come.

Chapter Two: Methodology

Introduction

*Nāku te reo, nāhau te reo ka ora ai te reo me ngā kōrero*¹²

I am extremely fortunate and privileged that so much of Anaru Takurua's private voice accompanies this research. Unbeknown to Anaru and the interviewer Archdeacon Turi Hollis the transcribed interviews have provided a foundation for this research and a point of reference for theorists. Complementing these transcripts are the combined voices of kaumātua and kuia who knew Anaru since childhood, or personally throughout their lives or had worked with him for a lengthy period of time.

This chapter describes the research methodology and rationale underpinning the approach to collect and analyse the data. A whānau based research approach was undertaken and the relevance of a western biographical narrative research tool, with reference to Anaru's personal transcripts are explored. The rationale behind the use of a Māori oral history framework, involving mātauranga Māori and the thematic selection of Māori kaupapa as the essence of this study is discussed. Literary resources used throughout this study are also described.

Anaru's Personal Transcripts

I was initially made aware of the existence of these transcripts after my younger sister recalled an interview that Turi Hollis conducted with Anaru at Waiparapara in 2002. The purpose of that interview was in relation to contextual theology. I contacted Turi who confirmed that he had interviewed

¹² *With my voice and your voice the language and the stories will live.* My own translation which refers to the combination of voices working together to keep the (Māori) language and narratives alive.

Pāpā. He then forwarded the transcripts to me unaware of my research and thesis. The transcripts became central to this research revealing personal information and personal thoughts and insights that would have been difficult to capture using other means.

In essence the decision to utilise these transcripts as the core of this writing was simple - they present an in-depth account of who Anaru Takurua was and what he stood for whilst he was alive and answered the questions I was searching to answer. The interviewer lived outside of Tokomaru Bay and was independent of Anaru – Turi was also an Archdeacon and so was able to endear himself to Anaru as a fellow Māori Christian and establish a rapport that Anaru was able to share his thoughts. When reading the transcripts there is a strong sense of Anaru being comfortable in disclosing the story of his life to Turi. I have deliberately chosen to use Anaru's exact words rather than paraphrase so that the context and integrity of Anaru's āhua (character) is preserved.

Anaru's personal transcripts were essential to this research providing a biographical narrative or historical account of his life – what his life was about in terms of his upbringing, relationships, where he went and who he was with. They contain a wealth of history, knowledge and experiences that have impacted and shaped his life and continue to influence, guide and shape people and events through his teachings. Point and case being this research thesis and how an interview carried out over 10 years ago has critically influenced this research.

Turi Hollis was interested in documenting Anaru's unique experiences from his childhood through to the time that the interviews were conducted in 2002. This new knowledge that has come to pass through the narratives; the history and memories are a rich source of information that has, up until this research, been inaccessible for the last ten years to future generations as a resource to draw and gain a better understanding of Anaru. Multiple factors play-out in any person's life and the writer has used selected information

from the transcripts that are pertinent to the research questions posed by this research.

Anaru relished the opportunity to share his life story right from Archdeacon Turi Hollis' opening statement,

“the first part of the interview is to invite you to account your life journey, your faith journey because you didn't arrive here, this instant, you have lived a life with all sorts of experiences and have done all sorts of things, have met and been with people, many of whom no doubt have probably passed on. And all of that has made you, moulded you into the person that you are here, and sitting here with me today”.¹³

From this opening question emerged the many experiences Anaru had amassed in his lifetime. Wengraff (2000) states that “asking a person to tell us about his/her life is just a beginning...in the story of the person in her/his world, her/his expectations, successes, failures and dreams”.¹⁴ The interviewer allowed the flow of an uninterrupted unfolding narrative, capturing Anaru's voice and who he was, what he did and the transformations that occurred throughout his life.

Throughout the transcripts I edit the repeated conversation pieces to allow the flow of Anaru's voice easier to read without affecting his style of speech. The repetitive words were mainly acknowledgement of the continual activity he had experienced over a long period of time. I acknowledge passages like “*So there was this continuous, continual thing, Māori activity going on, going on here, and I remember my, can hear and over there at the marae, my mother baking bread over there,*”¹⁵ may contravene normal convention and may be difficult to read. However, presenting the transcripts in this form

¹³ (A. Takurua, Tape 1. Side A, p1. April 19, 2002).

¹⁴ Tom Wengraf. 2000. Uncovering the general from within the particular: from contingencies to typologies in the understanding of cases, in *The Turn to Biographical Methods in Social Science: Comparative issues and examples*, edited by Prue Chamberlayne, Joanna Bornat and Tom Wengraf, London New York: Routledge, p. 9.

¹⁵ (A. Takurua, Tape 1. Side A, p7. April 19, 2002).

does not compromise the character of Anaru in any shape or form. *Italics* are used to indicate Anaru's recollections which have been extracted from the transcripts and found relevant to the themes of this thesis whakapapa, whakapono and whakatika.

Anaru's immediate family were also adamant that this approach ensures his voice was captured appropriately in this thesis. Non-linguistic features of speech such as laughing, facial expressions and body movement are not conveyed in this thesis but are apparent in the original interview. The original transcripts of the interview remain unedited.

Whānau-based research

Additional primary source material from Anaru's family in Tokomaru Bay were gathered largely through personal recollections, oral history, photo albums and personal information. The photos in this research were selected from the Takurua family album relevant to and in support of this research. His closest family members are his surviving wife, children, grandchildren, brother, sisters, aunties, uncles, cousins and a selection of his childhood friends, priests and relatives, give an intimate and unique personal perspective about Anaru.

This thesis and Anaru's life was not solely about his voice but the voice and perception of many. During this research, verbal conversations, written and electronic correspondence, prior to and during the interview period were useful in contributing new insights to existing information. The feedback gained from family members was useful in triangulating information from Anaru's interview and vice versa. Similarly improvised verbal feedback from fifteen extended whānau members, with similar genealogical connections with Anaru and originate from the same geographical landscape, yielded useful data.

Māori Oral History

McRae (2004) asserts that Māori oral traditions were initiated from the personal memories of hapū and iwi and therefore connected in whakapapa and the regional area in which they come from.¹⁶ A number of interviews were initiated with pakeke and kaumātua who knew Anaru a large majority originate from Ngāti Porou and have genealogical ties to Te Whānau a Ruataupare. A compilation of these people's recollections and casual speech were recorded in order to hear the many voices and expressed feelings they had about Anaru.

According to Soutar (2000), "within Māori society, oral history remains the preferred historical approach, but an explicit methodology is not always apparent."¹⁷ Although a collection of peoples stories were voiced, there were no rules or regulations stipulated to achieve an answer, but rather each person shared their own moment in time spent with Anaru, and retold their own story. However, oral history in general regardless of culture has caused intense debates in academic circles, especially the quality of the memory and history, past and present.¹⁸ Nonetheless, a large number of respondent's recollections were similar in thought, words and expression.

Mātauranga Māori

Mead (1997) points out that "Matauranga maori...represents the heritage of the Māori, the knowledge which the elders are said to pass onto their mokopuna...which our youth long for, and the tikitiki mo tō mahunga (the topnot of your head), which Sir Apirana Ngata talked about".¹⁹ This discourse

¹⁶ Jane McRae. 2004. Ngā tuhituhinga reo Māori: Literature Māori, in *Ki te Whaiao: An introduction to Māori Culture and Society*, edited by Tānia M. Ka'ai, John C. Moorfield, Michael P. J. Reilly and Sharon Mosley (Auckland, New Zealand: Pearson Education), p. 133.

¹⁷ Monty Soutar. 2000. *Ngati Porou leadership: Rapata Wahawaha and the politics of conflict: Kei te ora nei hoki tatou, me to tatou whenua* (published doctoral thesis). Massey University, Palmerston North, New Zealand, p. 11.

¹⁸ Robert Perks, & Alistair Thomson. (Eds.). 2006. *The Oral History Reader*. New York: Routledge, p. x.

¹⁹ Sydney M, Mead. 1997. *Landmarks, bridges and visions: aspects of Maori culture: essays*, Wellington, New Zealand: Victoria University Press, p. 26.

is legitimated and accepted in Māoridom from yesteryear through to the present days. It is the “philosophy and practice of being and acting Māori”.²⁰

The themes in this research namely whakapapa, whakapono and whakatika are based on Māori values, knowledge passed down through the generations and experiences which were of genuine value to Anaru. These themes are prominent in Anaru’s lifetime and are a reflection of the significant experiences most dominant in his life. Thematic identification became evident in the recollections of others, his experiential existence and later voiced in his personal transcripts.

These themes are not the only ones Anaru conveyed and embodied in his lifetime but transpire consistently during his life and are used in this study as the more predominant.

Anaru was a native speaker of the Māori language yet also fluent in English. This study reflects a bilingual nature and although the majority of the content is written in English, the participants voices and narratives are Māori. The texts written in Māori are condensed in English either preceding or following the excerpt. This allows non-Māori speakers a better understanding of the literary core of what has been said.

Literature Review

Personal memories conveyed were initially used to guide the collection of relevant literature. However, there is a dearth of published literature about Anaru and this required a different approach that included personal communications and, family photo albums that our mother had put together for our whānau. General guidance was provided by the testimonies of people who knew him as a husband, father, grandfather, brother, uncle, cousin, priest, kapa haka tutor, teacher and friend.

²⁰ University of Waikato. Maori and Psychology Research Unit. (1999). *Maori and psychology: research & practice: the proceedings of a symposium*, Hamilton, New Zealand: Maori and Psychology Research Unit University of Waikato, p. 6.

During this thesis, particularly during the later stages, guidance was provided from the 2002 personal transcripts produced and from an interview with Anaru conducted by myself concerning Māori Christian music during our time together at Saint John's Theological College in 2001.

Anaru's whakapapa is drawn from research undertaken by Anaru himself and his eldest son Taura tracing his connection to Ruataupare. With regards to the whakapapa of Ruataupare I referred to Dr Apirana Mahuika's Masterate thesis '*Ngā Wāhine Kai-hautu o Ngāti Porou.*' In this thesis numerous whakapapa lines are scribed regarding female leadership in Ngāti Porou.

I have also utilised Iranui Haig (1997) in 'Māori Wellbeing and Development' (1997) who is an Aunty to Anaru from Te Whānau a Ruataupare. In this she talks about how important it is for our children to know what Tokomaru is all about and about the people of this area. Anaru supported the same philosophy which gave you a sense of identity and the relationship connections with people and the land.

Other published literature included Barlow (1991) '*Tikanga Whakaaro*' and Mead (2004) '*Tikanga Māori*' that were used to provide an explanation of specific concepts of tikanga, whanaungatanga and whakapono.

'Ki te Whaiao,' An introduction to Māori Culture and Society (2004) Editors Tānia M. Kaāi, John C. Moorfield, Michael P. Reilly and Sharon Mosley to refer to whanaungatanga, ngā mahi a Tāne-rore me Te Rēhia and ngā tuhituhinga reo Māori. I examined Dr Te Kapunga Dewes's thesis (1974) '*Ngā Waiata Haka a Henare Waitoa*' to gain insight into waiata haka at the beginning of World War II and to gain a better understanding of the social events of the time.

Literature written by Ka'ai, (2008) focuses specifically on Ngoi Pewhairangi, one of Anaru's aunts. Although Ka'ai's work centres on the life of Ngoi

from childhood, her many contributions to Māori society in her lifetime, this reference does provide a useful account and background history of Ngoi's life in Tokomaru Bay – information that is relevant to this research as Anaru was in the same vicinity as Ngoi on numerous occasions and was brought up in the same community area.

I was also guided by the life and songs of Tuini (Pewhairangi 1985) a collection of compositions and accompanying translations of Tuini Ngawai's songs and historical context. I examined the words of these songs to capture an understanding of who she was through her words, and her theological perspective. Stories about Nanny Tuini were shared with me by whānau members who had recollections of her as children. My father had the utmost respect for Tuini as he was taught by her, and his songs reflect a similar theology. *The New Zealand Dictionary of Biography* also contained biographies for Tuini and Ngoi that assisted me to better understand their backgrounds.

Participant engagement

The initial selection process used to engage participants for this study was to consult with people who knew Anaru throughout his life. The respondents were pakeke and kaumātua who were either brought up with him, worked with him or were taught by him. Identification of interviewees was guided by Anaru's wife who remembered about ten people that would be able to contribute to the initial themes in this research. Individual interviews constituted the bulk of this research but a focus group approach was adopted later to clarify and consolidate the research findings.

Potential interviews were contacted by phone and email, for those who were living outside of Tokomaru Bay, or verbally if they lived locally. Those that agreed to participate in this research were sent an information form, consent form and an interview schedule with a questionnaire. There were 15 interviewees who completed a questionnaire and another 15 interviewees were interviewed on a more adhoc basis when they attended hui or were

present on the marae where I would ask questions about their memories of Anaru. They are recorded in this thesis as interviewees also.

Local kaumātua from within Tokomaru Bay that were similar in age to Anaru were invited to be in the focus group. The seven members of this group were able to provide a unique insight into Anaru's life through their long association with him – information that has not been captured in any literature. A focus group hui was held at Waiparapara Marae which began with a karakia and the discussions were informally structured around the questionnaire alongside a kōrero regarding the focus questions. This took about two hours, after which we had a karakia to close the hui. As is Māori custom food and refreshments were provided after the hui.

Conclusion

This chapter has presented the methodology framework used in this research. In summary I utilised the focus group in support of the memories and voices heard throughout this research. I refer to and acknowledge Mātauranga Māori principles to explain the themes applied in this study and why they were used. I also describe the use of a western biographical narrative to reference the transcripts of Anaru's personal interview about his life journey.

In the following chapter 'Whakapapa' I explore Anaru's family connections and upbringing.

Chapter Three: Whakapapa

Introduction

Te whatu o tōku ngākau
Ko tōku whānau
He rite ki au ki te whetū mārama
I runga ra, tīrama nei
Anō ra he taumarumarū i a tātou
Te whatu o tōku ngākau
Ko tōku whānau tapu
He Wairua
He tipua
*Hui e!*²¹

The vision of love derives from the heart for my whānau
For me it's like the bright shining star
Shining above just like the clouds that embrace us,
guiding and protecting us
The vision I have in my heart is the love we have for each other,
whānautapu, agape love
So unique. So spiritually based. So may it be!

Whānau was always at the forefront of Anaru's mind and heart. It is entirely appropriate then that whakapapa constitutes one of the key themes of this study. According to tribal authority Te Rūnanga o Ngāti Porou, "whakapapa links us and provides the basis for our interactions with each other and our connection to the land and the many ancestors from whom we descend, it shapes our character and informs the lives we live."²²

The reality of whakapapa connecting individuals with their ancestors provides us with an unbroken sense of belonging, an understanding of oneself, ones obligations, whānau and whanaungatanga connecting with those who are

²¹(E. Takurua Tamatea, December 15, 2012) this was the final song Anaru composed in May 2002, 'Te Whatu o toku ngakau'. I believe Papa often visualized images of Christ in those close to him, not only his whanau but also those who knew him were known to him as whanau too, ahakoa ko wai, nō whea. The thrill we gain from knowing who we are when we identify ourselves with the ones we love, our whānau through our whakapapa enlightens us, brings us joy, love and happiness embraces us and provides protection and security. It's like the bright shining star, "te whetu Takurua" that shines brightly in winter, a shining cloud that hovers around us protecting and sheltering us from harm and danger. The image he portrays in this song is also reflected upon in Matthew 17:1-3.

²² 2012, 'Ngāti Porou Whakapapa – Ngāti Porou', Retrieved from Te Rūnanga o Ngāti Porou <http://www.ngatiporou.com/Matauranga/Ngati-Porou-Whakapapa/default.aspRāwiri>,

alive with those who have passed on to those who have yet to be born. Taonui (2011) expresses a similar understanding of whakapapa that unites all things living and dead, familiar and unfamiliar in both the spiritual and physical worlds.²³ From an interviewee's perspective, "whakapapa is a deep and spiritual understanding of who you are".²⁴

Through whakapapa, individuals are linked to a plethora of ancestral history, whānau knowledge, value systems and traditions that transform and shape who you are, your characteristics and traits. According to Taonui (2011) "whakapapa ...maps relationships so that mythology, legend, history, knowledge, tikanga, philosophies and spiritualities are organised, preserved and transmitted from one generation to the next."²⁵ From this standpoint I illustrate how whakapapa for Anaru was an integral foundation of his Māoritanga, of being Māori, his character, virtues and experiential existence.

The following biographical narrative provides a window into the life story of Anaru Takurua. Anaru lived in close proximity to Waiparapara Marae, and references are made in part to this area throughout the interview.²⁶ Anaru shares a part of his whakapapa weaving within it his hapū, iwi, rangatira and tīpuna from generations past.

He mentions tīpuna who had an influential impact upon him, a majority of whom have passed on, the community and the marae area that he was brought up in of which some places are in pasture as time has evolved. Although the people have passed away, the knowledge that was imparted to him and the recollections of stories told and memories remained alive within him and imprinted upon his life.

²³ Rāwiri, Taonui. 2011. '*Whakapapa – genealogy - What is whakapapa?*', Retrieved from Te Ara - the Encyclopedia of New Zealand <http://www.TeAra.govt.nz/en/whakapapa-genealogy/1>.

²⁴(Interviewee 3, September 20, 2012).

²⁵ Rāwiri, Taonui. 2011. '*Whakapapa – genealogy - What is whakapapa?*', Retrieved from Te Ara - the Encyclopedia of New Zealand <http://www.TeAra.govt.nz/en/whakapapa-genealogy/1>.

²⁶ (A. Takurua, Tape 1. Side A, p1. April 19, 2002).

The witnesses of this particular place that surround us, on their behalf of this marae, of Waiparapara²⁷, and indeed the community of Tokomaru Bay, of our kāinga, this is our kāinga, nau mai, haere mai. Regarding myself and in an extended way, that of my whānau, hapū, iwi and extending even beyond these. Nō reira, to begin with my life story, I was born here, Tokomaru Bay, a place called Hikuwai,²⁸ just south from here, at Te Pahau, and there I was raised for a time.²⁹

My parents, well my father was Huka Takurua from here, according to the marriage certificate, he's from the other end of town, from Waima, and of course, Te Whanau a Te Aotawarirangi,³⁰ and my mother Marara Takurua also known as Whanaupani is from this end according to the marriage license, Te Whanau a Ruataupare.³¹ My father's mother was [Hera Putiputi nee Tamahori], my grandmother was from the Waiapu, Whakawhitira area the family up there, and my grandfather [Hekiera Takurua], he was from here from Waima.

²⁷ Tania M. Ka'ai, 2008, *Ngoingoi Pewhairangi: A Remarkable Life*. Wellington, New Zealand: Huia Publishers, p.3-4. The wharenuī is called Te Poho o Te Tikanga named in honour of 'Te Kooti and his religious teachings based on tikanga Māori'. Waiparapara was a pivotal gathering place for Ringatū karakia, Te Kotahitanga, tangihanga and many hui Māori were held here.

²⁸ Approximately 30 km south of Tokomaru Bay.

²⁹ (A. Takurua, Tape 1. Side A, p2. April 19, 2002).

³⁰ M. K. Iles, 1981. *A Māori history of Tokomaru Bay* (Unpublished Masters thesis). University of Auckland, Auckland, New Zealand. P.10. 'Both Whānau a te Aotawarirangi and Whānau a Ruataupare of Tokomaru Bay are two sub tribes (hapū) that share the same genealogical basis, and geographical area'. Both women were chieftains of their hapū. See appendix 6.

³¹ Ibid.



Figure 1. The 50th Wedding Celebration of Anaru's father Huka Takurua and mother Whanaupani Takurua (nee Tangaere) at Pākirikiri marae, Tokomaru Bay. 2 February 1988. Photo from author's family collection.

Te Pahau, Hikuwai 19 February 1933 - 1940.

The first 6 or 7 years of my life were at Te Pahau. We stayed with our mother's mother [Te Roha], it was their property out there, the Te Rure family we ended up staying there, I was born there and brought up there. I went to a country school over there at Arero, and from Arero shifted here to the village of Tokomaru Bay. At Arero, my Dad was caught up with the usual country labour activities. For most Māori then, fencing, scrub cutting, splitting fences and posts, that sort of work. Keeping gorse and keeping thistles, wiwi and toitoi out and of course at the same time, the mara kai that sprung up in the gardens and we had quite largish gardens too over there at Hikuwai, Te Pahau.

While we were there, there were two sports groups out there; the hockey group called Hikuwai and there was a rugby come hockey group called the Wanderers and it also ...became a haka group as well, a haka group of men.

The interesting thing about that haka group, that were hockey players as well as rugby players, was that they went through to Gisborne, it was a hockey occasion and they went through on horseback. Quite a number have said, even my Dad said, that they arrived at Te Poho o Rawiri marae, where the hockey competition was and

Mikaere Pewhairangi a pakeke of this area, who went with these fellas, when they arrived there, he said something from on his horse, he remained on his horse, and gave a mihi to the people and when he finished, they did Paikea from on horseback, while they were sitting on their horses and that was the first time that Paikea was done to an action song, to music.³²

Mikaere Pewhairangi was the man who composed the haka Paikea and then put the tune to it and that's the tune that you hear now. And they did it from on their horses. Quite a number of the men, who have died now of course, who said that they did it, Puhī's [Puhī Milner] husband, Buff's [Buff Milner] father Old Paddy Milner was in the group and he was one who said, 'oh yeah, we did it on horseback.' He was one who was very proud. Every time he heard it, he said 'there was nobody else who could sing it like they could.

The homestead at Te Pahau, Hikuwai, the Arero School, and the sports and haka teams no longer exist. The land there is largely cultivated with maize and only a couple of homes remain. Through Anaru's recollections, knowing that Te Pahau, Hikuwai existed and this knowledge continues to be passed on is history related to whakapapa.

Te Ākau o Tokomaru 1940 - 1949.

Whakapapa assists in helping people understand their origins and ultimately their identity. Iranui Haig (Aunty Ada) maintains that "it's very important for our children to know what Tokomaru Bay is all about and that is about the people of this area. It's important for them to know because when they go to other areas and they hear people talking about their own language and history, they can therefore say they know about where they come from."³³

Anaru recalls his childhood in Tokomaru Bay and the people of the area.

³² Ngoi Pewhairangi, 1985. *Tuini: Her Life and Songs*. Gisborne, New Zealand: Te Rau Press, p. 35. Anaru's father was also one of these men.

³³ I. Haig, 1997. Titiro, Moko! Whakarongo, Moko! Speaking with Aunty Ada. In Pania Te Whāiti, Marie McCarthy & Aroha Durie (Eds.), *Mai i Rangiatea: Māori Wellbeing and Development*. University of Auckland, New Zealand: Auckland University Press, p. 45.

From Hikuwai we moved into Tokomaru Bay and I guess then the freezing works was responsible for bringing us to the village of Tokomaru Bay. Dad went to work at the freezing works and combined with the freezing works was the wharf where the larger vessels anchored and brought in cargo and also took away cargo it was also the centre for wool stores on the coast.

This was way back in the 30s, right back to about 1911 when the freezing works was opened and a little later was the wool store. Then of course with dairies came other forms of employment here in Tokomaru Bay.

Two banks sprung up and one was sort of a semi bank, come something else, the buildings are still there, even today. There was a bakery, a post office, there was also a saddlery. We had 5 taxis here at one time and a bus too. The place was a hive of activity here in Tokomaru Bay.

It was one of those real forward thinking communities along the coast at one point. There was a terrific mix back then, between our neighbours and ourselves, ngā Pākehā me ngā Māori. And of course they came with their office people, they were the office workers and the bankers and what have you, and at the freezing works they were the leading might's in those positions and in the wool store, on the wharf. We had a drink factory here that made our own drinks, not just for here but for the coast.³⁴

DJ Barries was an offshoot of DJ Barries in Gisborne, so we also had employment here for that too. We had a picture theatre here, besides a hotel, the place was just humming back then until the year 1952, when Borthwicks came into the area and closed the freezing works and centralized in Gisborne. Of course that saw the beginning of the end for Tokomaru Bay but as I said it was a hive of industry, it really was.

Kei ngā kura

There was a public school and there was a Māori school, the native school. Well we called it a Pākehā school, we didn't call it a public school, and of course quite a number of Māoris went to that school too. They didn't go to the native school. And the interesting thing was that quite a number of them had more to do with the Mormons. The Māori who did go to the public school were more from the Mormons, yeah, whānau, and there were those who went to the native school. The native school...it was quite big, over 100 pupils, there were more at the native school more so than the public school.

³⁴ (A. Takurua, Tape 1. Side A, p3. April 19, 2002).

At this time the Māori language was not taught at school as part of the school curriculum but rather remained in the home, the community and on marae. Mead (2003) supports this and states that for more than a century mātauranga Māori and tikanga Māori was nonexistent in the school education system.³⁵ Furthermore, he maintains that in the 1930s the Government permitted the use of some Māori music and dance to be introduced in Māori schools.³⁶ Anaru was brought up in a Māori speaking household, community and environment and like many others, was not taught Māori at the native school and was not permitted to speak Māori there. He recalls the first time he was allowed to use the Māori language at school.

No Māori wasn't taught at school it was English until 1947 I think or 48, ... Māori wasn't actually taught. Apirana Ngata I think and others were responsible for Māori to be taught in the school but not spoken Māori, sung Māori, and that's when he brought Tuini Ngawai in and Tuini went throughout the schools on the Coast, and taught action songs, singing, well action songs through the coast. Of course being Tuini, she also added a bit of the haka with her action songs, poi, but more action songs, that was the main ingredient way back then and the teaching of them.

I remember all the schools went up to Ruatoria for Ngarimu's VC at Whakarua Park in 1943. Tuini had begun just prior to that and Apirana Ngata employed Tuini knowing that the soldiers were coming back and to teach items to the children to perform. So Tuini went through the schools teaching, preparing the schools for the celebration. I remember, when we got on to the stage at Ruatoria, at Whakarua Park, it was huge, I don't know whether there were 2 or 3 groups but oh, they were huge ones, of children, doing the same songs and the same haka. We did about 3 or 4 items each, the same one... But that's when the Māori came in as I recall.

Ranginui (2001) mentions that the Te Moananui-a-kiwa Ngarimu VC celebrations were an enormous and prestigious occasion organised by Sir Apirana Ngata which catered for seven thousand people in attendance,

³⁵H. M Mead. 2003. *Tikanga Māori: Living by Māori Values*. Wellington, New Zealand: Huia Publishers, p.3.

³⁶Ibid.

including the official Government party, 3000 Māori servicemen, and over 1000 children from schools throughout Te Tai Rāwhiti.³⁷

No one had really taught Māori as such. What reo there was home reo, you came home and you talked reo at home here. You didn't reo over there at school except when Tuini came and taught. The European teachers didn't mind because it wasn't spoken Māori, it was sung Māori that Tuini Ngawai was teaching so there were no funny business, no funny Māori...It wasn't such a big thing as far as the pākeha's were concerned, they were okay. There was nothing being said in Māori that was out of place...the Māori I actually learnt, most of it was from here and all the added extras. The grammar etc. I learnt at Te Aute College.³⁸ I was going on to 16 when I attended the Tokomaru Bay District High School and then left here to go to Te Aute College.³⁹



Figure 2. Anaru attended Tokomaru Bay Māori District High School for one year in 1949. Back Row second in from the right. Photo from author's family collection.

³⁷ Ranginui. Walker, 2001. *He Tipua : The Life and Times of Sir Āpirana Ngata*. Auckland, New Zealand: Viking, p. 358.

³⁸ (A. Takurua, Tape 1. Side A, p4. April 19, 2002).

³⁹ *Ibid.*, p. 5. Māori District High School for a year in 1949 and also played rugby for the school before leaving to go to Te Aute.

Ko te Kapa haka

Tuini Ngāwai (5 May 1910 – 12 August 1965) was also one of Anaru's kuia and one of his greatest influences in kapa haka. She was the founder, leader and legendary composer of Te Hokowhitu a Tū kapa haka in 1939. Anaru began his kapa haka tuition at the tender age of nine as the 'Hako' (a person who captures the audience and emphasises the fullness of and gives meaning to the performance portrayed) for Te Hokowhitu a Tū entertainers during World War II.⁴⁰ Tuini selected Anaru at a very early age for his natural talents and looks as a haka exponent. He travelled around the country with Te Hokowhitu a Tū, entertaining soldiers as they departed overseas and again welcoming them back from the various campaigns.

We had our kapa haka at school that Tuini Ngawai put together, and then we became caught up with the Hokowhitu Atu, Hokowhitu Atu entertainers. We became part Te Kura O Tokomaru, more especially when we got into the high school, we became part of the Hokowhitu Atu entertainers at that stage. And of course, ever since then of course I was fortunate to get into and be a member of Nanny Tuini's band, musical band. She taught me how to play the saxophone and then, ah well, got caught up in many socials by way of that, and when she died, for a while, I took over the band and there were six of us that made up the Atu orchestra.⁴¹

He was a performer with the Te Hokowhitu a Tū kapa haka team then he attended Te Aute College in his teenage years, where he eventually became the leader of the Colleges kapa haka team. From an interviewee's perspective, "Tuini taught Anaru, she was his mentor".⁴² During his sixty years of involvement with Kapa haka Anaru remained steadfast and true to Te Hokowhitu a Tū and the tutorship of Nanny Tuini and Aunty Ngoi Pewhairangi (29 December 1921 - 29 January 1985).⁴³

⁴⁰ (E. Takurua, 2002).

⁴¹ (A. Takurua, Tape 1. Side B, p13. April 19, 2002).

⁴² (Interviewee 13, October 10, 2012)

⁴³ (E. Takurua, 2002).

Whanaungatanga

Encapsulated within whakapapa is whanaungatanga, learning about the relationships within the whānau and extended whānau. According to Durie (1997), “whanaungatanga is the process by which whānau are empowered, it depends on active leadership, an economic base, effective communication, the creation of new resources and facilities to meet changing whānau needs, and legislation that is compatible with whānau values and aspirations”.⁴⁴

Anaru recalls the time they moved to Waiparapara where he begins to build up a sense of whanaungatanga that surrounded and embraced him and his whānau.

We stayed for a little while in another house that we obtained and then Aunty Ngoi and Uncle Ben Pewhairangi were living here. She was partly raised by my Dad’s namesake [Huka Pohoera], he and his wife [Raiha] lived in this house.⁴⁵ Ngoi was here too then she and Ben got married and then they lived here for a little bit. I don’t know how this came about but then Ngoi asked Mum and Dad if they could come up here and look after his namesake and if they were willing to come up and look after his namesake ‘Old Sugar’. And Dad of course agreed and anyway that’s how we got up here.

That’s almost about 56 years ago when we moved here. And we’ve been here ever since. So this has been our home since. Then Uncle Ben and Aunty were young and caring and of course ended up naturally caring for his father who was a shearing contractor and most of the Pewhairangi’s were all shearers then so Ben took Ngoi with him. But both families are from here.

⁴⁴ M. H. Durie, 1997. Whānau, Whanaungatanga and Healthy Māori Development. In Pania Te Whāiti, Mārie McCarthy & Aroha Durie (Eds.), *Mai i Rangiātea: Māori Wellbeing and Development* (pp. 1-24). University of Auckland, New Zealand: Auckland University Press.

⁴⁵ Huka Pohoera was also the bell ringer for the Ringatū karakia held at Waiparapara. Today the bell is still there and has been dedicated to him as a tribute to his contribution to the Ringatū faith.



Figure 3: A sketch of the family homestead in Waiparapara, Tokomaru Bay by Marty Skinnon 19 June 1987. Photo from author's family collection.

Living now at Waiparapara close to the marae with extended whānau was a central part of the conscious and subconscious knowledge transmission that was passed on to Anaru. He talks about how Māori knowledge, language, marae tikanga, karakia from his early marae experiences became a reality and a huge part of his life. This knowledge became part of who he was as Māori wherever he went.

We started hearing the Māori [language], hearing the Māori more here. Although I heard a bit over there at Waiparapara Marae it was more here that the Māori came into being for me and it was all around me really. And what really hammered it into me again, subconsciously, was the marae, the Ringatū Marae, and so there were things happening almost every day, and twice a month was the Ringatū Rā.⁴⁶

This background and upbringing developed Anaru's sense of community, faith, whanaungatanga and whānau values. These occasions became the foundation from which he could reflect upon for his future contribution within the community. An interviewee notes that, "Anaru had a community spirit, cultural energy and strength coupled with humour and wit".⁴⁷ Another interviewee says "his strength was in people, he loved people and he had an open door and ready to be opened."⁴⁸

⁴⁶ Tania M. Ka'ai, 2008. *Ngoingoi Pewhairangi: A Remarkable Life*. Wellington, New Zealand: Huia Publishers, p.4.

⁴⁷ (Interviewee 5, September 19, 2012).

⁴⁸ (Interviewee 6, September 28, 2012).

At the Ringatū Rā, they would arrive on the 11th, the Rā would be on the 12th and then they would disappear on the 13th, and then on the 17th they would arrive, the Rā would be on the 18th and they would disappear on the 19th and that happened every month and besides that, there was Tuini Ngawai and her activities and there was her brother, Hori Ngawai, Ngoi's father, the tohunga, he lived here at Waiparapara.

So there was all that activity going on and so there were visitations from other tohunga coming up here and then the other was the tangis that took place. A lot of the tangis took place here and other occasions up here. So there was this continuous, continual thing, Māori activity going on here.⁴⁹ I remember ... there at the marae, my mother baking bread over here, she was baking bread for the marae whilst my father going off at her for daring to use our parāoa from here to bake bread for the marae. His blood, sweat, toil and tears for everything going to the marae when it was supposed to be feeding us over here...you're feeding other people he would say.

Well I deplore bad language. I deplore even just a cuss. Can't stand it. Just saying "bugger" brings disrespect. Oh but it was more than that with my Dad because with the words came the physical part as well either with his hand or with his boot, yeah.

But at the same time while I was able to, I kept remembering the good and then there was many moments of good and he was this Dr Jekyll and Mr Hyde, and later I would say, let's sit down and try to work through that, why he was like that, yeah. And I don't know whether maturity was part of it, as you grow older, but then in his later years, he was too much really my Dad, yeah. All those sorts of experiences there he is on one hand, my mother on the other, just the opposite.

An interviewee remembers "Aunty Mary as being a lovely humble woman who was always at the marae baking bread, looking after the marae and she would karanga too."⁵⁰

Mum couldn't do enough for us, not just for us but for whomever. Mum was the caretaker of the marae, she was the kaikaranga,⁵¹ she'd call, she'd look after the marae, she washed the sheets and pillow cases, mattresses, she cleaned the place, she looked after the kitchen, all those things and her favourite my Dad was just sitting. I don't know whether she'd slept or not but she'd just sit

⁴⁹ (A. Takurua, Tape 1. Side A, p7. April 19, 2002).

⁵⁰ (Interviewee 14, November 20, 2012).

⁵¹ Ngoi. Pewhairangi, 1985. *Tuini: Her Life and Songs*. Gisborne, New Zealand: Te Rau Press, p. 62.

down almost through the night. She'd sit just there where the table is and play her cards. That's what she did and she'd sleep sitting up our mother.



Figure 4: Anaru's mother Whanaupani Takurua te wahine whakatau i ngā ope whakaheke i te wā o te hurahanga i te kohatu whakamaharatanga o Tuini. Photo from author's family collection.

Anaru was the eldest child of three at that time Tangiwai his sister the second eldest and Pēhi his younger brother. Being the eldest child he had responsibilities and tasks to help his grandparents, parents and siblings for the betterment and wellbeing of the whānau and extended whānau. Anaru recalls some of the daily tasks he was responsible for as the eldest child.

My mum would be baking bread in the kitchen and then we would be digging at 4 o'clock in the morning, all this area, even this over here...it was all dug by hand, right around this house, that house there, it was all dug. Every bit of ground was dug by hand and we would be up early in the morning digging and then we'd be sent to school just before school then back from school go to sleep and get up and start again, and then we'd come home in the afternoon and dig some more. Over there across the fence... and down the front

there. Then we would go up the hill and change the horses, the work horses before he went to work and before we went to school and so all those sorts of things happened back then.

And on top of that we had to go and get wood with my Dad he was very particular about that wood; it had to be the right manuka, not just any manuka, and of course the right manuka were far away (laughter) from the place where we had to use that wood. Yeah, as far as possible in the most awkward places he would go...in the riverbeds and he would walk and we would follow him...He'd send me down and then we'd chase to catch the horses and then take them up and most times we had to walk...And of course the wood would get stuck...then we would turn the horses around and get them to pull another load...they would get caught behind bolders and all sorts but we would finally get them.

For a number of years, this is what we did. That was our existence. And then looking after the māra kai on horseback. Sometimes we'd just sit on the horse, and Dad would be behind with his, or I would be driving the horses at the same time and going up between the rows and backwards and forwards, down here and over here.⁵²

Maybe this was one of the reasons why Anaru was always looking after and helping people. An interviewee notes that “he had a piece of mind for others own needs”.⁵³ Another interviewee mentions ‘Anaru was particularly generous in his giving love, advice and support to those who asked’.⁵⁴ Like Anaru, Aunty Ada and Aunty Ngoi recall that “being raised by grandparents meant that their relationships with their siblings were different, and the influence and teachings of their grandparents would continue throughout their life.”⁵⁵

I had a lot to do with my grandparents too. I slept with my mother's mother [Te Roha Kaua nee Tangaere] and my grandfather [Robert Kopua Kaua], her second husband, in the same bed. She used to cuddle me and her husband sat here and she's over here Nanny Roha. I was her favourite. During the war, Dad used to get his quota of tobacco for raffle.

⁵² (A. Takurua, Tape 1. Side A, p8. April 19, 2002).

⁵³ (Interviewee 6, September 28, 2012).

⁵⁴ (Interviewee 2, September 18, 2012).

⁵⁵ Tania M. Ka'ai, 2008. *Ngoingoi Pewhairangi: A Remarkable Life*. Wellington, New Zealand: Huia Publishers, p.5.

Dad didn't smoke but once a week he used to get me to run over this tobacco packet, and my mother would wrap it up and I'd run over and take it for my grandmother across the way and then that was my reward. I was able to sleep between them in their bed.

I sort of grew up like that too and even before I went away to Te Aute College, and even when I went to St John's Theological College. I was 20 and I was still sleeping between my grandmother and grandfather for a little while. She died that year, my first year at St John's. I had the pleasure of sleeping between them before she died. And then over here, I used to sleep in that room with my Dad's namesake, Nanny Sugar.

I lived in the pockets of my grandmother, my mother's mother [Te Roha Kaua nee Tangaere], even my father's mother [Hera Putiputi Takurua nee Tamahori] my Mum and Dad were back at Tolaga Bay, mostly shearing. Me and my younger sister [Tangiwai] were sent up to Waiapu, way up Waiomatatini to stay with our grandmother, Dad's mother, up there. We used to help our uncle [Kareti] to milk the cows, we learnt to milk cows there.

We were about 7, 8 years old and sometimes our uncle used to come here to Ruatoria on horseback and then forget to come home so our grandmother used to make us milk the cows and then my younger sister, well we could only do so much, but ah well, it was enough, we used to get by while our uncle was absent.

Luckily we had a horse called Mangumangu, no bridle, no saddle, all we did was get on it, open the gate and this horse would go and round up the cows in the dark, early in the dark and we couldn't see. I just stayed on the horse and held onto its mane. And then my sister and I would start the machine. Sometimes we couldn't get it to go and sometimes we could. We would have to get the wheel and we'd both be getting the thing to start to crank.⁵⁶

During his recollections of his early years Anaru gave the impression that his many roles and responsibilities shaped him as a person and were 'no bother'⁵⁷ and that it was part of life. However, he always prepared himself beforehand; an interviewee states "he's already sussed himself out". In foresight Anaru prepared the way for the next generation by way of recording the family genealogy.

⁵⁶ (A. Takurua, Tape 1. Side B, p8. April 19, 2002).

⁵⁷ (Interviewee 6, September 28, 2012).

With the help of his eldest son Taurira together they began scribing the whānau whakapapa. This whakapapa was penned and gift packaged by Taurira and given for christmas presents to all of Anaru's five children in 1999. This branch of the whakapapa tracing back to Ruataupare now adorns the lounge wall in the homestead at Waiparapara, as a constant reminder of the taonga it truly is.

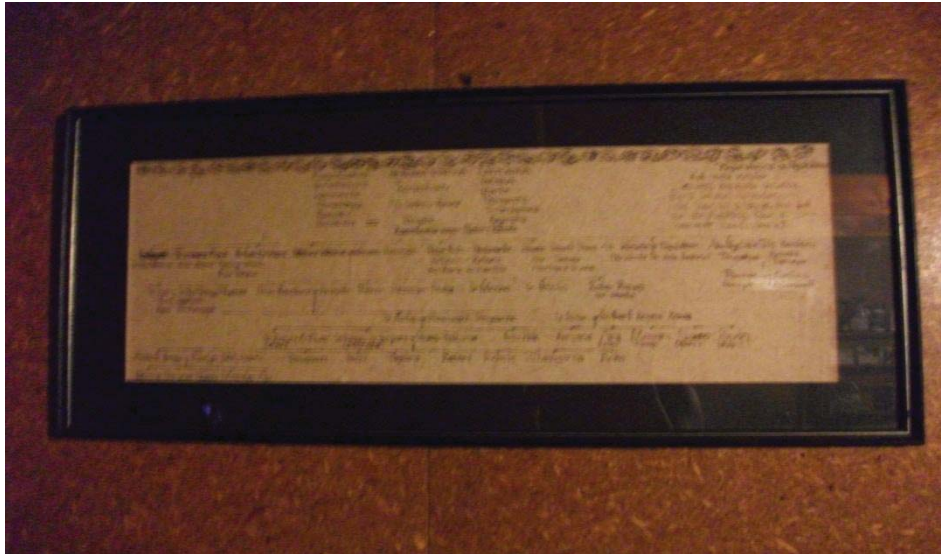


Figure 5. Framed whakapapa from Anaru's children to Ruataupare at the whānau homestead. Photo from author's family collection.

This whakapapa was also shared and given to help the extended whānau who have gathered at Waiparapara marae for their own family reunions. It has assisted those who have visited wanting to know their whakapapa and how they connect with their tipuna. Furthermore, it has helped those who have lived overseas and returned home wanting to know who their whānau is.

The Focus Group was made up of kaumātua who knew Anaru, grew up with him and had a personal relationship with him. They share their views about the importance of transmission of whakapapa to the next generation.

Intergenerational transmission of whakapapa.

“Whakapapa is something we hold dearly and it’s important to gather that knowledge, to pass on to our children and grandchildren. Instructions also need to be left for the grandchildren to pass on to others who are looking for their whakapapa. Sometimes it’s a matter of personally going to someone who may know your whakapapa to find out.

It’s a gift given to certain people. Our parents didn’t give out our whakapapa and so we weren’t told. When we grew up nothing was told to us. I never knew. It’s not something that I’m embarrassed about. It was religiously kept away from public viewing so that it wouldn’t be played with. It wasn’t something that was boasted about either. We’ve just found out about our whakapapa in later years.

To help you find out your whakapapa, go to Hui and listen and a community minded person will have that knowledge for you or know someone who does. You can also contact members of your whānau or even your rūnanga tribal authority. Having whānau reunions are a neat way to get together gather whakapapa and to pass whakapapa on. Unless you go personally to the people who know to find out you weren’t told your whakapapa. Without whakapapa we can’t stand and identify ourselves anyway.

Conclusion

Whakapapa is one of the most prized forms of knowledge and great efforts are made to gather ancestral information, preserve it and to pass it on to the next generation. Barlow (1999) recommends that “people in a community are expected to know who their immediate ancestors are and to pass this information on to their children, so that they too may develop pride and sense of belonging through understanding the roots of their heritage”.⁵⁸ Insights are

⁵⁸ Cleve Barlow, 1999. *Tikanga whakaaro: key concepts in Māori culture*, Auckland: Oxford University Press, p. 174.

gained through our shared heritage however the challenge is finding the links that connect individuals to their ancestors.

This chapter reveals the narratives Anaru told of his roots and childhood upbringing in Hikuwai and the village of Tokomaru Bay. It is apparent from these narratives that whakapapa includes genealogy past and present, whānau, whānau information and knowledge, whanaungatanga, cultural identity, history, tikanga, philosophies that unite the living and the dead, the known and unknown. Woven within the narratives are statements focused on Anaru's characteristics, virtues and traits told by participants who knew him, grew up with him and had a personal relationship with him and his whānau.

Through whakapapa, connections are made between both the physical and spiritual worlds,⁵⁹ whānau living and whānau passed. References are evidenced by the narratives of his aunties and nannies that have passed on. Like Anaru they share the same whakapapa, and have imparted knowledge on to the next generation through language, waiata, haka, mōteatea, wānanga, oratory, whānau reunions, Māori hui, gatherings and have shared knowledge with those who have asked.

The shared knowledge gained throughout the narratives reflects a deeper sense of the context of the day. A straddling of intergenerational differences of the old world and new world are evident. How strong community underpinned by kinship ties and tikanga processes then, were honoured, embraced, highly respected, and a large part of life and everyday living.

The next chapter focuses upon Anaru's whakapono which develops from and intertwines with his whakapapa.

⁵⁹Iles, M. K. (1981). *A Māori history of Tokomaru Bay* (Unpublished Masters thesis). University of Auckland, Auckland, New Zealand. P.21.

Chapter Four: Whakapono

Introduction

*E lo e
E lo e
Te tapu o ngā tapu e
I te tīmatanga ko koe e
Kahore anō ki a ko koe e
Nāhau ra e, te kaihangā
I hanga nōhou e
Te āhua e⁶⁰*

According to the *Williams Dictionary*, the definition of whakapono can mean ‘Believe, admit as true’ or ‘Perform rites’ or ‘Faith’.⁶¹ The base word of whakapono is pono which means ‘truth’ or ‘valid’ or ‘principle’.⁶² Pono is a Māori value and principle and means to be ‘genuine’ or ‘true’.⁶³ Whakapono is a significant theme in this study because Anaru’s faith and awareness of this began early in his home life and as a child on the marae by way of his parents, nannies and relatives.

Te Hāhi Ringatū

Anaru was born on the 19th February 1933, raised and baptised into a family of devout ‘Ringatū’⁶⁴ disciples where “both his parents and many of his close relatives were ardent followers and committed facilitators of the Hāhi Ringatū”.⁶⁵ Interviewees mention that “Anaru was influenced by his Ringatū

⁶⁰ This karakia was originally composed and recorded by Anaru for the 100th year celebration of Ruatēpupuke marae in Chicago, 1982. In 2008, Te Hokowhitu a Tū kapa haka rōpu lead by Tauira Takurua arranged the music. It was chanted as part of a whakaeke at the Tamararo Kapa Haka Competitions.

⁶¹ H.W. Williams, 1985. *A Dictionary of the Māori Language*, 7th ed., Wellington, New Zealand: Government Printer, p. 291.

⁶² P. M. Ryan, 1995. *The Reed Dictionary of Modern Māori*, Auckland, New Zealand: Reed Books, p215.

⁶³ Hirini. M. Mead, 2003. *Tikanga Māori: Living by Māori Values*, Wellington: New Zealand: Huia Publishers, p.25.

⁶⁴ B. Elsmore. (1989), *Mana from Heaven: A Century of Māori Prophets in New Zealand*, Tauranga, New Zealand: Moana Press, p. 232. “The religion of Te Kooti was first known as Te Hāhi o te Wairua Tapu (The Church of the Holy Spirit), but was soon given the name Ringatū the Upraised Hand.”

⁶⁵ (Interviewee 3, September 20, 2012).

background”.⁶⁶ Anaru acknowledges his mothers’ commitment and involvement with the Hāhi Ringatū.

*My mother was Ringatū through and through. She fulfilled all of that here at home and next door. All the Rā and what have you, she made sure that everything was just so for the karakia and assisted her uncle Horī Ngāwai, the tohunga.*⁶⁷

“He tapu te karakia ki a rātou”.⁶⁸ Elder’s recognised whakapono inherited traits and also a natural penchant/skill or quality that could benefit the collective. Ngoi Pewhairangi asserts that,

“awareness of tapu associated with learning is something we grew up with...When you’re asleep on your own they’re singing waiatas or reciting genealogies in the next room. As you’re lying in the dark, you absorb everything that’s going on. And before you realise what you’re doing, you’ve learned how to recite too. Or you’ve learned the words of a certain song. And this can go on for 3-4 years. But you don’t realise that they’re putting you into the situation to learn.”⁶⁹

This was also true for Anaru as he reflects upon his early experiences of whakapono by listening to his grandfather at a young age.

*Huka Pohoera and I were in that room and of course, at night, 10 o’clock, his walking stick on the wall, ploook ploook ploook, karakia. He was having his karakia. 2 o’clock in the morning, ploook, ploook [banging of the tokotoko on the wall], having his karakia. And every night, lying there in my bed and ploook, ploook, next minute, karakia going and his waiata going through the night. Then 2 o’clock in the morning, away he would go again.*⁷⁰

⁶⁶ (Interviewee 1, August 13, 2012), (Interviewee 5, September 19, 2012).

⁶⁷ (A. Takurua, Tape 1. Side B, p11. April 19, 2002).

⁶⁸ (Interviewee 1, August 13, 2012).

⁶⁹ Tania M. Ka’ai, 2008, *Ngoingoi Pewhairangi: A Remarkable Life*. Wellington, New Zealand: Huia Publishers, p.113.

⁷⁰ (A. Takurua, Tape 1. Side B, p11. April 19, 2002).

That happened for a number of years and of course he passed away. I grew up with that every day. I grew up with seeing and hearing, but more hearing. Not so much seeing but hearing in here, and then at the last, seeing and hearing and the bell. Huka was the bell ringer, the old fulla when he was alive. Nobody else touched the bell, only him. I had to learn the karakia not so much off by heart, but by listening.

Of course when I went to St John's Theological College, you know, you'd get those different services and they all reminded me of the karakia when I was young but they didn't have the early ones, only the late night and the morning ones.

Through karakia and inoi Anaru's whakapono were instilled into him at a young age. An interviewee agrees that "Anaru was born into karakia with the old man whom we called 'old man sugar' who was our bell ringer".⁷¹ Another comments that "he was also good at prayer he had words to suit the situation".⁷² "He didn't open the book at times he had a gift that he cultivated throughout. It was a feeling of ease with whatever came his way."⁷³ Anaru recalls an experience he had with Hori Ngāwai the Ringatū tohunga at the time.

I remember one day walking from here across to the marae when Hori Ngāwai came over from the house next door here, the old house, and we were walking along he said to me, it was more to frighten to me, and just to have fun with me he says to me in Māori, "Look out, there's one [kēhua] in front of you".

Well as soon as he said that I understood what he meant (laughter) by that, whew I just stopped in shock and he turned to me and smiled. Just that was enough.

But when I asked him if he would assist me I was at Te Aute for a couple of years about the karakia. I mean I'd heard it time and time again, but I wanted him to have an input as well and he shook his head. All he said to me was... "haere ki te karakia, haere ki te karakia". We kept on going to the karakia. He meant that I wouldn't have to

⁷¹(Interviewee 3, September 20, 2012).

⁷²(Interviewee 1, August 13, 2012).

⁷³(Interviewee 6, September 28, 2012).

*be taught, like that. That it would come. Just to be awake. Open whatever, open your heart, open your ears, open your eyes, it would come.*⁷⁴

“Anaru was profoundly passionate in his religious belief”.⁷⁵ “He chose, and was chosen, to be a minister. He brought together a deep Māoriness and a deep commitment to the faith in his life work.”⁷⁶

“Anaru was taught by all our tīpuna, Auntie Ngoi Pewhairangi, Nanny Tuini Ngawai, Hori Ngawai, Whare Pahina, Petera Paikea”.⁷⁷ Anaru talks about what the Ringatū karakia were like for him.

The karakia were for me, how should I put it, were very very meaningful occasions. In the sense of being, understanding of the Māoritanga feeling. I don't know whether it was because of my nannies, the tipunas with their karakia, or whether it was the karakia on its own or whether it was us little kids, with them in the meeting house because that was the only time really, aside from going to have a kai in the dining room, that we were allowed to share with the adults.

We didn't share with them when we came back from school. That was our place up there on the hill. Every time we came home, we had to go up on the hill, we had to be out of sight, we weren't allowed on the marae, anywhere near the marae.

And of course a lot of children used to come, a lot of children used to come up and then go up on the hill. We used to go up there and sing and slide down the hill and play our drums, tins, come sliding down the hill and back up again sort of thing. Then we would be called in for tea, we'd come down and then straight after that we'd be told to have our wash and then we'd go and sit in the meeting house and wait for the karakia.

The Ringatū rā held at Waiparapara Marae were special days for meeting, fellowship, worship in karakia, learning tikanga and the teachings of the Ringatū church. “We lived on a Marae for 3 days and te reo Māori was our

⁷⁴ (A. Takurua, Tape 1. Side B, p12. April 19, 2002).

⁷⁵ (Interviewee 5, September 19, 2012).

⁷⁶ (Interviewee 2, September 18, 2012).

⁷⁷ (Interviewee 3, September 20, 2012).

only means of communication”.⁷⁸ These occasions were significant “expressions of the vitality of Māori spirituality”.⁷⁹ Anaru recalls some of his experiences of the rā.

The karakia was mostly whakamoemiti being kept alive and then tāpae was the other one. And supplicating or asking for whatever. And then you go round the circle, the usual thing. People would be asking, asking, umm. Those were all aspects of those occasions of the rā. And then on occasions, Wiremu Turei Puha would come up to the rā and bring his lay readers with him, Kareti Collier, Kareti Paputene and their kuias and they’d come and share in the service at Waiparapara here.

I remember that’s where I first heard the kōrero about the tara whānui and the tara iti over here at Waiparapara. You had your tara whānui for the manuhiri and your tara iti for the tangata whenua and so all those aspects of the karakia, all these were happening as I was growing up. Te Hāhi Matua and the Hāhi Ringatū, te Hāhi Matua being the Hāhi Mihingare,⁸⁰

90 something percent I would put it down to being bought up Ringatū but it’s the people. I guess it’s the korowai of the Ringatū, it sort of enveloping these people. Not so much the Anglican one for me. This is personal now but more the Mihingare one, the Māori-ness. I just naturally fall in, I get into that sort of aura, if that’s the right word.⁸¹

At the age of sixteen Anaru wanted to attend Te Aute College an Anglican Māori Boy’s boarding school in the Hawkes Bay, even though he didn’t know where the Hawkes Bay was. He recalls the conversation he had with his friends and mother about leaving home to attend Te Aute College, where he would eventually embrace the Mihingare faith for the rest of his life.

Before I went to Te Aute, we were scrub cutting out at Three Bridges, Hikuwai, Dave Collier, Tamati Rungarunga, Lawrence and I. Four of us. We went out to an uncle of mine at the Three Bridges at Hikuwai...We

⁷⁸ (Interviewee 3, September 20, 2012).

⁷⁹ Allan. Davidson, 1991. *Christianity in Aotearoa: A History of Church and Society in New Zealand*. Wellington, New Zealand: Education for Ministry, p.139.

⁸⁰ B. Elsmore, 1989. *Mana from Heaven: A Century of Māori Prophets in New Zealand*, Tauranga: New Zealand: Moana Press, p. 236. Before Te Kooti’s death there was a sense of religious reconciliation “he advised his followers to co-operate as fully as possible with those who adhered to the Hāhi Matua, the parent church – the Church of England in which he had been instructed and of which he had been a member.”

⁸¹ (A. Takurua, Tape 2. Side A, p5. April 19, 2002).

went there just to make money to go back to school for the next year, to have something for our pocket money.

Anyway, at the end of those 6 weeks we were out there, scrub cutting, on the way back on the Friday, school was starting on the Monday we were coming back on our horses, riding along the road and Lawrence and I were behind Dave Collier and Tamati Rungarunga, side by side in front...then there was a spell of silence with Lawrence and I.⁸²

Then I overheard these two talking about Te Aute College in front and one was asking the other, gee I wonder what Te Aute is like? And the other one saying, yeah when we get back have you got your clothes ready, after all we're taking off tomorrow?

This was the sort of korero yeah I wonder what that school is like? What that college is like? Talking about this college, somewhere near Hastings, of course, me, real dumb, I sort of ran away from school for so long. Anyway, hearing all of this, Te Aute College, yeah tomorrow, yeah, the service car, yeah 11 o'clock the service car leaves from Tokomaru.

Anyway we arrived back here and I said "Mum do you know where the Hawkes Bay is and then she says, "Why?" And I said "I want to go there". And she said "Why do you want to go there for?" "Oh I want to go. There's a college there, called something like Te Aute". I was sitting on my horse. And she said to me "Oh, Te Aute, ae, ae, kei te mohio au, Te Aute".

Where did you get that from about going to Te Aute. I said I want to go there and she said, "Who told you about that?" I said "I heard Dave and Tamati talking about it just when we were coming back and they are going there, leaving tomorrow, they're going to Te Aute, wherever that is, and I want to go there". And my mother says, "You can't go there". And I says, "Why?" And she said "Well it could be full, the college could be full, full of students." "Humbug. You just don't want me to go Mum." She said, "No, no, the college will be full." She stood there for a while and she said, "Okay".⁸³

⁸² (A. Takurua, Tape 1. Side B, p17. April 19, 2002).

⁸³ (A. Takurua, Tape 2. Side A, p1. April 19, 2002).

Te Hāhi Mihingare, Ko Te Aute Kāreti 1949 - 1953

From the onset “Anaru exhibited a strong Ringatū background on his arrival at Te Aute, and this...was an indication of his ‘Faith’ and was already cemented as a young student at Te Aute. He was very much part of all of us Ngāti Porou students and we were all, without exception, committed to our “Faith” which in essence was through the Anglican Communion”.⁸⁴ This was the beginning of his involvement in the Anglican whakapono.

Attending Te Aute as a student also meant the introduction and immersion of the Anglican faith by way of attending daily chapel amidst a largely Anglican congregation of students. Toward the end of his final year he acquired an intense desire to attend St John’s Theological College in Auckland. After consulting with his friends Hopa Keelan and Api Mahuika who also expressed a similar interest to attend St John’s, they decided to pave a pathway that would eventually lead them into the Anglican Ministry.⁸⁵ Despite this decision to further his journey into the Anglican whakapono Anaru was still of the Ringatū whakapono.

To study at St. Johns Theological College, Anaru needed consent from his Ringatū parents and authorisation by way of an interview process. Anaru went to consult with the Te Aute chaplain shortly after his decision. He knocked on the door and said “I want to be a Pastor”.⁸⁶ The chaplain realising the only church Anaru had previously attended was Ringatū he advised him to write home to his parents informing them of his intentions. After a lengthy discussion with the chaplain, he wrote home asking his parents for their permission so that he could attend St John’s. Anaru recollects his parent’s response to his letter.

⁸⁴ (Interviewee 9, October 19, 2012).

⁸⁵ (A. Takurua, Tape 2. Side A, p2. April 19, 2002).

⁸⁶ (A. Takurua, Tape 2. Side A, p3. April 19, 2002).

It was late in the week I think it was and my mother's letter arrived. "Mihi mihi, if you want to go that way, yes your father and I approve, kei te whakaae but if you are just going there to be a member of that church, no, kaore, kaore." That's what she said. Down again I went to see the Chaplain. I said to him, "I've received the letter" and showed him and he read through it. Then he invited me into his office, sat down and we had a bit of a talk...

Well, he said "I think you have to be baptised" but that he would write to Harry Tamahou who was the Curator at St John's Cathedral, and then he would let me know whether the Ringatū baptism was valid or not.

The Ringatū baptism was invalid in the sense that the understanding, this was Harry and them at the time, was that the Matua of the Wairua Tapu and the doctrine of the three in one didn't apply within the context of the Ringatū, and so because of that I was able to go. Before that happened the interview came up.

All four students⁸⁷ were interviewed prior to attending St John's College. They were individually interviewed in front of a panel of nine clergymen comprising of priests, Archdeacons, Canons and the Vicar General. When Anaru was interviewed he was asked "So you're thinking of the ordained Ministry are you?" "Yes sir" says Anaru. "Have you any thoughts on the matter?" "No Sir" How do you know that you want to follow this path? "Oh I have this deep burning desire, sir" he replied.⁸⁸

In 1954 Anaru went to Saint John's Theological College in Auckland where he studied to become a priest. An interviewee concludes "what I admire about that fulla he was straight out of school to Saint John's Theological College then priested".⁸⁹ Anaru conveys how through divine guidance he was directed to be at Te Aute and St John's Colleges but also throughout his life.

Exactly the same thing happened when I was at Te Aute, Hopa Keelan and Api Mahuika started talking about St

⁸⁷Hopa Keelan, Api Mahuika, Piripi Kapa and Anaru.

⁸⁸(A. Takurua, Tape 2. Side A, p4. April 19, 2002). According to the transcripts 'I have a deep burning desire' was the answer all four students gave at their interview that day.

⁸⁹(Interviewee 6, September 28, 2012).

Johns and Dan Kawhia, the Māori ministers who used to come out to Te Aute to take services, they were at St Johns.

Well, that's the summary of my days and my years. Many times, many times, it just comes through promptings like that. Most of my life it just comes and yeah...often it happens. Lot of things in my life has been like that...I suppose other mediums, if that's the proper term, other people, and because of that I guess in my own private personal thing, every day I'm thanking people.

Yeah, a lot of them have died and there are a lot alive that I'm ever so grateful to. Many occasions, many experiences like that, and for me, in that sort of predominantly Māori context. It's helped me to, not so much understand, but to be aware and to be more sensitive to this Māori being.⁹⁰



Figure 6. Student's Api Mahuika, Jeff Neilson, Hopa Keelan and Anaru Takurua standing outside the Chapel at Saint John's Theological College 1954. Photo from author's family collection.

⁹⁰ (A. Takurua, Tape 2. Side A, p5. April 19, 2002).

Te Kāreti o Hato Hoani 1954-1958

I guess the greatest thrill I had of the day I drove in, on a taxi, to the gates of St John's was the day I turned 21, and I usually refer to it as the day when I became a man and began to put away childish things. The 19th of February 1954. So I guess then that Atuatanga, Karaititanga, under that sort of kaupapa, that I do my level best to use all these Ngati Poutama.⁹¹ I realized that for me, that the good Lord couldn't have presented me with a better birthday present than my presence at St John's so that's how I related my presence at St John's with my 21st. And I still treat it that day as the most significant in my life.⁹²

Anaru attended St. John's Theological College for 5 years. For him "it was all Anglican 1, and it was all men 2. Fullstop. That's what it was like."⁹³

There were married men who came back from the war and there were married men who were there. But there were more of the fellows who came back from the war. There were engaged guys there too. Rob Murphy from here Waiapu, he was there. Merv Reid was another. Yeah there were married guys but if you weren't married then the Bishop [Norman Lesser] discouraged people becoming interested in girlfriends and the other one was you had to sign on the dotted line that you wouldn't be married before serving your curacy of two years in the parish, after you'd left St John's.

Life at St John's presented a whole new world of learning experiences for Anaru. In the following excerpt he points out the prescribed course of study and the daily activities that constituted pursuing ministry at the time.

There were morals, doctrine, well they call them first testament, 1, 2, 3 and 4 those were the elements and then church history, Christian worship, moral theology, philosophy of religion, and there were the language

⁹¹ (A. Takurua, Tape 2. Side A, p6. April 19, 2002).

⁹² (A. Takurua, Tape 4. Side A, p1. April 19, 2002).

⁹³ (A. Takurua, Tape 1. Side B, p13. April 19, 2002).

papers. There were 21 papers for the LTH (Licentiate of Theology) Diploma.⁹⁴

Depending on your ability of course there were quite a number of students who were also attending Auckland university from St John's.

There was no field work as such, well, one but that was just going to the prison, and the other one, was for only a select group to go to Waiheke, a select group of students, to do karakia.

There were four lecturers, there was a sub-warden, a chaplain, and a bit later a tutor came in. Sutton, Abbie, Catley and Rev. Williams and then Colin Brown came in.

Lectures were at 9:00am and then 12:30pm I think it was, lunch and then there were lectures in the afternoon up to 4:00pm.

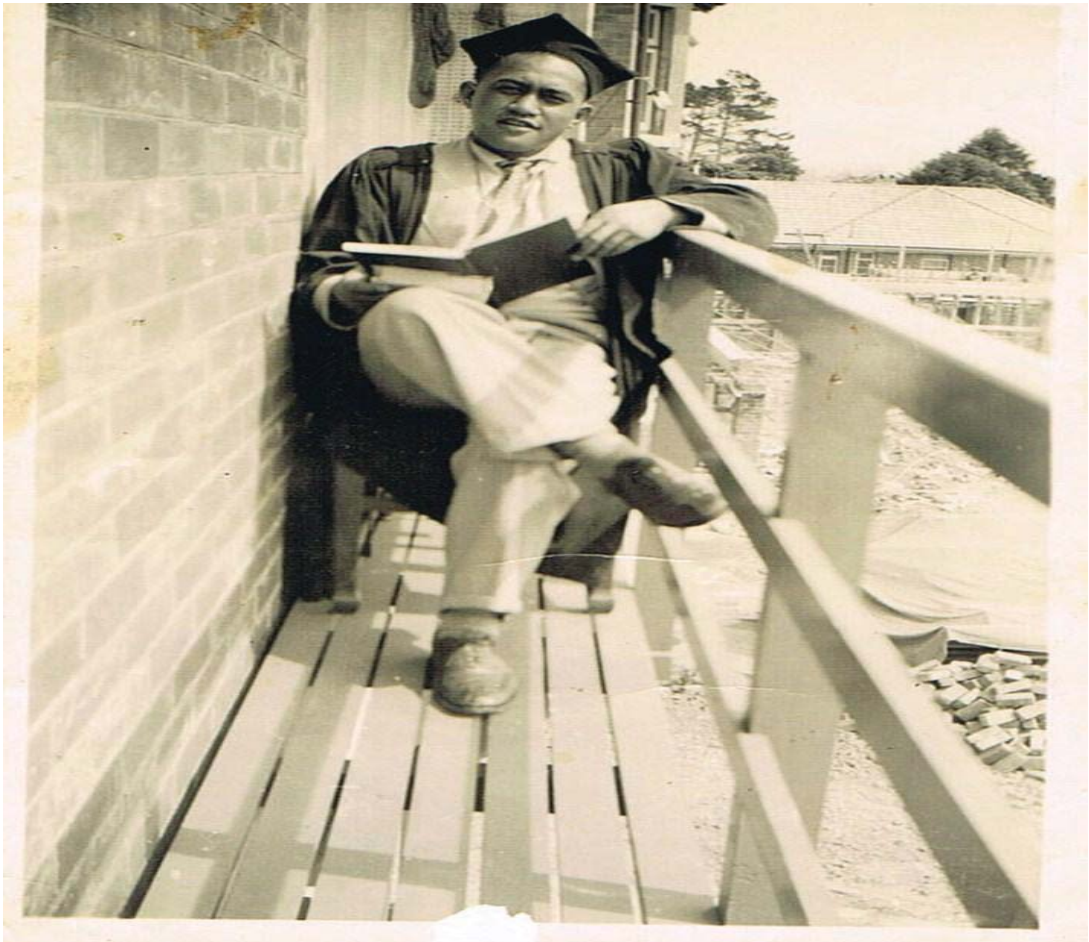


Figure 7. Anaru studying at Saint John's Theological College, Auckland 1954-1958. Photo from author's family collection.

⁹⁴ *Ibid.*, p14.

Most of the students went to the lectures. There was hardly, no free time. You were either in your room. There was no time out and you weren't allowed outside the college and if you had that sort of time from one lecture, well you'd spend it in the college, in the library or in your room. You didn't spend it walking around outside.

Yeah, we used our desks as beds. We used it very much. A lot of us would be hiding in those desks. Yeah the best of us had to have time out for that. At night we had a few lectures. We had that and then Complan karakia at night. Which was Yes, chapel 9:00pm - 9.30pm and then silence from then until when you come out of chapel the next morning service. Every night.

Well 7 o'clock in the morning was chapel; we would go to the chapel for quiet meditation, quiet time, 7 o'clock, the first part of the service and then communion and then breakfast. And then the usual, 9 o'clock I think it was you start the lectures...but you were mainly in the Selwyn Block...I think there were 30-something of us in my first 2 or 3 years.⁹⁵

During the special occasions we wore our cassocks. You wore your clothes; you had to wear a coat every time. A coat, tie, you were properly dressed; I mean you looked tidy and then you wore a gown on top of that.⁹⁶

⁹⁵ (A. Takurua, Tape 1. Side B, p15. April 19, 2002).

⁹⁶ Ibid., p. 16.



Figure 8. Anaru outside of the Chapel at Saint John's Theological College, Auckland 1958. Inscribed on the back of this photo were the words 'To Mum & Dad & Family. Arohanui Anaru'. Photo from author's family collection.

Anaru regarded all the lecturers as his teachers of theology, the Old and New Testaments, Christian worship, doctrine and prayer, church history and languages. Nevertheless unlike Ringatū karakia which were all conducted and immersed in te reo Māori me ōna tikanga, the Anglican karakia were different. Anaru comments about the delivery of theology taught at the college and how he and other Māori students attempted to conduct a service in or with te reo Māori in the karakia but were not permitted to do so.

Well there was nothing Māori. There wasn't even a whiff, and I say in all sincerity, the reason being that we weren't allowed, in the 4 of the 5 years that I was there, we weren't allowed to conduct a service in Māori at the college until we had a bit of exchange, and then it became about through Maori Marsden, yeah we had this exchange of words.

*Because we'd been trying, well, the first 4 years, we'd been trying to give a karakia, but it was only in my last year there, and then it wasn't a frequent thing. We were given permission to hold karakia. Other than that no, we weren't allowed to do karakia in Māori.*⁹⁷

All the theology Anaru learnt at St John's at the time centred on western theology and culture. This shook his faith and he experienced a huge emotional shift in the process. Anaru states, "nō tāwahi, every bit. We didn't have Aotearoa, New Zealand".⁹⁸ He continues further to question and define himself within the context of theology and being Mihingare, Anglican, Māori yet raised Ringatū.

The theology was Anglican, or Church of England, that was what you went there for, to study to be an Anglican, an Anglican priest or an Anglican Bishop or an Anglican Deacon, or an Anglican lay reader...That's why I went there, to be taught to be a good Anglican and in the end to be a good Anglican priest.

To think nothing but, to say nothing but, to believe nothing but and therefore to give expression to nothing but, and direct others along the same, along that Anglican way. And that was, for me, that was how I interpreted all that was fed to me, you're here to be one thing and one thing only, and that's the true blue Anglican, with all that pertains to that, to learn to be a good Anglican, a good Christian Anglican, and a Māori one to boot.

Well, for me it was about giving away, giving our parapara [inherited attributes] away, giving Ringatū away, or anything else that I had on board, that didn't fall in with what St John's was offering or was teaching. There was hardly anybody else who said anything to me about ecumenicity and the ecumenical thing about your neighbour and them, this one or that one, they were all to be looked at, well, askance and treated that way.

For me the Mihingare arrived here before the Anglican. It's in that light, well, our tīpuna brought it. Piripi Taumata-a-kura brought the whakapono. He and others and it was here, it was being practiced here before Williams arrived and so in that I'm saying I'm a Mihingare.

⁹⁷ (A. Takurua, Tape 2. Side B, p7. April 19, 2002).

⁹⁸ Ibid., p. 9.

I'm not saying I'm an Indian, I'm not saying I'm not an Anglican either but you know.⁹⁹

Yeah, that's a different slant to it, it was your tipuna. But at the same time, while I'm saying this, I'm also working through it, you know, I'm working through it, and not just saying it. Maybe a little later on, ohh, another whakaaro will rise up and raise itself and pardon me, yeah, sorry Lord, and that sort of context.

That's where I'm at in these more latter years, sort of continually working, thinking and, working through without having to write it down, but just one day at a time sweet Jesus, one day at a time, and as they come, thanking God for those small mercies but at the same time also aware that tomorrow, they'll be something else. So I'm leaving myself open to the sort of leading, guiding, hopefully to come and go.¹⁰⁰

Anaru began to question religion, his Māoritanga and his language. Putting aside acting and being Māori caused a deep inner conflict and turmoil for Anaru with respect to his own Māori being and his faith. Yet through his faith he gave himself to be lead and guided by God to go beyond the breaking point moments that he encountered in his entry to St John's. The choice he made back then was a significant turning point in his life and it helped define the man that he came to be today.

In 1958 at the age of 25, Anaru left St John's College, and was ordained curate at Holy Trinity in Gisborne. This was a significant part of his life and his life journey as a priest. One of the questions asked of Anaru in his interview was "how did they teach you to prepare you for ministry in the field?" Anaru recalls his experiences in response to the question.¹⁰¹

They didn't. We prepared ourselves. It was the parishes that prepared us too. Because we were all sent out to Pākeha parishes when we came out, I went to Gisborne in 1958. I was at the Holy Trinity for 4 years. We were all in parishes. No less than 2 years at the least and 4 or 5 years in some cases in the Pākeha parishes.

⁹⁹ (A. Takurua, Tape 3. Side A, p2. April 19, 2002).

¹⁰⁰ Ibid., p. 3.

¹⁰¹ (A. Takurua, Tape 2. Side B, p9. April 19, 2002).

Well, it helped us to say good morning and good afternoon and God bless you. And almost overnight you were wondering whether you had really taken the right calling.¹⁰²



Figure 9. Rev. Anaru Kingi Takurua and Rev. Tipi Whenua Kaa ordained by Archdeacon Morris Nov. 1958. Rev. Anaru was Curate at Holy Trinity Gisborne, 1958-1962. Photo from author's family collection.

Ko ngā waiata me te whakapono

One of Anaru's calling was in the field of music, composition, kapa haka and performing arts. He was gifted in these areas and was nurtured, taught and raised with people who shared the same heritage, inside and outside of the ministry who had fervour for the performing arts. Anaru also worked with many people who were similarly passionate. He identifies and acknowledges some of the people he collaborated with.

Well, I worked with Jock McEwen in Wellington. I also worked with Kohine Ponika also with Bub Wehi and them, Albert Whaanga, he was another one in Gisborne, and Uncle Mic Huhu out at Mangatu.

¹⁰² (A. Takurua, Tape 2. Side B, p9. April 19, 2002).

Here in Ruatoria and Rangitukia were the Waitoas and the Karakas, Jacob Karaka and them, the Kaa's and them and the Reedys here in Ruatoria. Merekaraka Ngarimu there were lots and lots of people like that, Turihira is another, yeah. Mum had lots to do with those sorts of people and share with them too.

Piri Sciascia and Peter Sharples, Pita Awatere when he was alive and his brother Potene, yeah. And then there were the other elders too. Pita Komaru, Maurirere Puhi's grandfather. So all these people were very much part and parcel of my life.¹⁰³

Anaru's faith assisted his composition skills and also influenced his music, kapa haka and he used his innate talents and gifts to express his own theology. He composed many songs to convey his theology and for different occasions one of them being 'He taonga te reo' which is still being sung today.¹⁰⁴

He taonga te reo, he taonga te reo
I puta rō i te pō,
I ahu mai i tuawhakarere,
I a rangitūhāhā,
Nā te Atua rā i whakakupu,
Hei taonga whakahira,
Hāmamatia, kōrerotia rā, hīmene, waiatatia,
Porourangi tō reo rangatira.

Yes, every song, every composition I do, whether it be haka, whether it be action song, whether it be poi, whether it be mōteatea, oriori, waiata, any of those. ...I think I can honestly say, sincerely say, that all my stuff has that cocoon, all my songs, even my haka, they are all more for I guess worship, ...as forms of worship.¹⁰⁵

By sort of walking that sort of path, when the occasion comes when people say to me to put something together for whatever, it's already there as it were, you know, and it's just finding the words to that effect.

¹⁰³ (A. Takurua, Tape 3. Side A, p3. April 19, 2002).

¹⁰⁴ Originally composed in 2000 "he taonga te reo" talks about how God created our language, a precious gift to use, to shout it out, to talk, to sing in our chiefly language of Porourangi.

¹⁰⁵ (A. Takurua, Tape 3. Side A, p5. April 19, 2002).

'He taonga te reo' was sung the end of the year prizegiving in 2012, at 'Te Kura Kaupapa Māori o Ngā Taonga Tūturu' in Tokomaru Bay. In the most recent years a prize has been donated by the Takurua whānau as acknowledgement of his contribution and commitment to the schools' establishment and the Māori language. This prize is given to the student who is most 'pono ki ngā tikanga' maintains tikanga protocols and is entitled the 'Pāpa Anaru prize.'

In 1995, he composed a song for Te Kura Kaupapa Māori o Ngā Taonga Tūturu entitled 'Hauora'. This song is theological too and is based upon and expresses a Māori theology. Anaru added an explanation in Māori at the end of the song.

Hauora hinengaro hauora tinana hauora ā wairua
 Ko au he ira nō te Aho Matua
 Kakano i ruia mai i rangiatea he tapu
 He uri nā Rangi nō te whare o Papatuānuku
 He taonga he koha he kura pounamu

Purea e te hauora tōku wairua
 Horoia e te ua ko tōku ngākau nei horoia
 Whitiria e te ra ko tinana tangata nei
 Ka puta ka ora tihee mauri ora

Kaua hei purangatia he aha ki te whenua
 Ka pirau waikura a ka memeha noa
 Erangi purangatia he taonga ki te rangi
 Mau tonu mau tonu pumau ka mau tonu

Purea e te hauora tōku wairua
 Horoia e te ua ko tōku ngākau nei horoia
 Whitiria e te ra ko tinana tangata nei
 Ka puta ka ora tihee mauri ora

He taonga he koha he kura pounamu
 Ko te Aho Matua _ te hauora _ ora!

He whakamārama:

I titoa tēnei waiata-ā-ringa he whakaaro
 ki te Kura Kaupapa o ngā taonga tūturu ki
 Tokomaru Ākau ara ko ngā tamariki tonu
 ēnei taonga tūturu, ngā kura pounamu e

Aho Matua atu ana ki a Ihowa o ngā mano.
 Kia purea o rātau wairua
 Kia horoia o rātau ngākau
 Kia whitia e te rā o rātau tinana tangata
 Kia tipu kia rea i o rātau rā i tā te
 tipuna Apirana Ngata i waiho ai hei
 tūrangawaewae hei whakamahana hoki
 i ngā ākinga ā ngā hau pukeri nui.¹⁰⁶

Anaru had a “genuine concern for the rangatahi and immense passion for music” and kapa haka.¹⁰⁷ “Kapa haka was something ingrained in Anaru’s upbringing, by his association with Te Hokowhitu-a-Tū years before attending St John’s Theological College, and through his affinity with his aunty-tipuna, Tuini Ngawai and others. Tuini’s compositions always contained reference to Christianity, as in the case of “Arohaina Mai...” Being immersed in this environment and surrounded by the “Faith” of his associates and kin made it inevitable for his Faith to be enhanced. Haka and, waiata, were the cultural vehicles that influenced his life and how he conveyed messages to others.”¹⁰⁸

Anaru’s compositions articulated a variety of messages each aligned to and dependant on the occasion whether that be for the church, for the marae or for kapa haka. An interviewee says “I believe in his compositions, they bore the messages of love, peace and indeed celebrated the church and its life in many ways.”¹⁰⁹ Even the “services became more up-tempo, hymns were adapted to modern songs making a service more attractive than the mundane traditional services and more appealing to the youth.”¹¹⁰ For some, “people were attracted to the haka then to the priest.”¹¹¹ In this photo, worth a 1000 words, you can see the passion Anaru had for his Māoritanga.

¹⁰⁶(A. Takurua, July, 1995). Composed in July 1995. Anaru wrote the translation in Māori immediately following the song on the same paper and is befitting that it remains as is, in Māori.

¹⁰⁷(Interviewee 5, September 19, 2012).

¹⁰⁸(Interviewee 9, October 19, 2012).

¹⁰⁹(Interviewee 2, September 18, 2012).

¹¹⁰(Interviewee 5, September 19, 2012).

¹¹¹(Interviewee 1, August 13, 2012).



Figure 10. Reverend. Anaru Takurua, compere of the Māori competitions in Gisborne joins Tokomaru Bay seniors to add some “body” to one of their numbers in 1965. Photo in whānau album.

Anaru was a man of God and a man of haka. “Anaru was a performer and expert in haka where his entire body language did wonders to the performance.”¹¹² Bub Wehi says “he manifests what the old people say - that you have to make every part of the body talk. You can’t learn that. He would be one of the greatest kapa haka exponents alive. He’s got the ihi and the wehi to bring it all together.”¹¹³ Anaru had faith in utilising his talents and expertise to bring people together in the communities he lived in.

¹¹²(Interviewee 5, September 19, 2012).

¹¹³ Press Release: creative New Zealand, 2002. ‘2002 Te Waka Toi awards celebrate achievements’ Retrieved from Scoop culture independent news <http://www.scoop.co.nz/stories/CU0209/S00024.htm>



Figure 11. Reverend. Anaru Takurua vicar of Waipawa Pastorate, 1963-68. Anaru was the tutor of the Waipawa Pastorate Culture Group, Hawkes Bay. Photo from author's family collection.

He openly articulated his Māoritanga as a priest and a kapa haka performer. “He wasn’t uncomfortable with being Māori or expressing himself as our tipuna did.”¹¹⁴ For example, “I remember when Anaru had his collar on with his black suit, performing the haka at the powhiri in full flight, at the Waitangi Celebrations, when Governor. General Ferguson asked if he could meet that man of the cloth.’ Anaru was unique, you could feed off him but don’t expect to be another like him”.¹¹⁵

Anaru shared his faith and imparted his knowledge wherever he went. “His faith was so strong it showed in his delivery. His faith never changed he put his whole into it regardless of wearing a piupiu or cassock.”¹¹⁶ “He was forever communicating with people about the

¹¹⁴(Interviewee 1, August 13, 2012).

¹¹⁵(Interviewee 1, August 13, 2012).

¹¹⁶(Interviewee 6, September 28, 2012).

church and its value to them. He could readily communicate with any age group, young and old.”¹¹⁷

An example of this was a recollection from one of Anaru’s close associates who recalls a memorable moment in 1958 when Anaru was in his mid-twenties. “First Anaru asked if it was alright to play rugby as a priest. I said you must because that’s how you get involved with the community. He then said he was asked to captain the Tokomaru Bay United Rugby team. On the day of the game as the team ran out onto the field, Anaru called out ‘team talk, team talk, huddle, huddle’ as the team went into their huddle, arms on shoulders waiting to hear what Anaru had to say, Anaru began with saying ‘O.K. Let us pray’.¹¹⁸

Anaru used his skills, faith and knowledge to empower people. “He was a mentor, advisor and trainer who guided me in the work of the church, kapa haka and the community. This experience served to build self-confidence in what I applied myself to and how to cope and handle situations that arose unannounced.”¹¹⁹ “Without him I wouldn’t be a priest.”¹²⁰ “On several occasions I almost left the ministry, but on those occasions was encouraged by Anaru to stay.”¹²¹

Anaru “could soothe the wairua in any situation”¹²² and was inspired by the following reflection entitled ‘Our Deepest Fear’ that he translated it into Māori. He didn’t put a macron on every Māori word but rather on the commonly used Māori kupu that had macrons. “Pāpā had the gift to deliver the “word” and to teach. He was an evangelist, and healer. He wasn’t a writer as such. He was an interpreter and peace-maker and because of these gifts and talents he used them out in the community on the marae, in schools, in the church

¹¹⁷(Interviewee 5, September 19, 2012).

¹¹⁸(Interviewee 1, August 13, 2012).

¹¹⁹(Interviewee 5, September 19, 2012).

¹²⁰(Interviewee 6, September 28, 2012).

¹²¹(Interviewee 4, May 8, 2004).

¹²²(Interviewee 1, August 13, 2012).

through his songs and music and delivered it whether it is through his sermons or speech-making”.¹²³

“Ehara ko tō tātau takarepa i tino wehi ai.
 Ko te wehinga nui kei a tātau te tino kaha rawa.
 Ko tō tātau mohiotanga kē e whakamataku
 ana ehara ko tō tātau kuwaretanga.
 E ui ana i a tātau anō ko wai a au kia
 koea kia ataahua rawa kia manawa pū
 kia whakaharahara hoki?
 Otirā ko wai koe kia kaua?
 He tamaiti koe nā te Atua. E kore te ao e
 makona ki te whakahanga iti koe i a koe.
 Kaore he hua o te whakamaopo kia kore
 ai ētahi atu tāngata e maharahara i tō taha.
 E whakaritea ana kia tiaho o tātau
 māramatanga, orite ana ki tō ngā tamariki.
 I hangaia tātau ki te whakaahua i te kororia o te Atua i roto
 i a tātau.
 Kaore i roto i ētahi anake o tātau: kei te katoa.
 Ā i a tātau ka tuku i o tātau ake mātauranga kia tiaho, e
 whakaae noa ana tātau i ētahi atu tāngata kia pēnei anō
 hoki. I a tātau hoki ka tū herekore i o tātau ake
 maharaharatanga, ka riro mā tō tātau piringa e hauora noa
 iho ētahi atu”.

Translation

“Our deepest fear is not that we are inadequate.
 Our deepest fear is that we are powerful beyond measure.
 It is our light, not our darkness that frightens us.
 We ask ourselves, who am I to be brilliant, gorgeous,
 talented, and fabulous? Actually who are you *not* to be?
 You are a child of God. Your playing small doesn’t serve
 the world. There’s nothing enlightened about shrinking so
 that other people won’t feel insecure around you. We are
 all meant to shine, as children do. We were born to
 manifest the glory of God that is within us. It’s not just in
 some of us: it’s in everyone. And as we let our own light
 shine, we unconsciously give other people permission to
 do the same. As we are liberated from our own fear, our
 presence automatically liberates others”.¹²⁴

¹²³(Interviewee 15, October 10, 2012).

¹²⁴ Marianne. Williamson, 1992. *Our Deepest Fear – A Return To Love: Reflections on the Principles of a Course in Miracles*, Retrieved from SKDesigns-Spiritual & Alternative healing internet resources http://skdesigns.com/internet/articles/quotes/williamson/our_deepest_fear/#note. This quote is often found on the Internet incorrectly credited to Nelson Mandela from his Inauguration Speech, 1994.

Anaru maintained that his accumulated life experiences were part of his ministry. “His faith was his strength and the guiding principle to his ministry and the manner in which he interacted with his community, be it church or in societal, whānau/hapu/iwi engagements.”¹²⁵ The people he shared his life with were part of his journey. The places he had frequented and the people he had met shaped his life ministry and reinforced what he stood for.

Yeah, that’s one of the things I keep referring to, and keeps coming to mind. That is those people, and many they are, who have impacted on my life, either just briefly or over a span of time, many, many of them. I keep getting engulfed by them, every moment of the day, remembering these people.

Especially the places where I’ve been, where I go to and where we’ve met; where we’ve had occasions to be caught up and to be interacting, and having fellowship. When I breeze towards Wellington, long before I get to Wellington, I’m already picturing it, wherever, Gisborne, Auckland, Christchurch, all over the place and overseas.¹²⁶

Now that I’m home here, I keep seeing them over here, in the meeting house, on the marae I hear their voices and I see them,¹²⁷ I know where they sit, and where they stand, and where they talk and where they cry and where they laugh and where they speak, and where they jest in the dining room, out there under the trees, or they used to be over here, in the meeting house, or wherever... Time after time after time, at the end of the day and the beginning of a new dawn, there’s karakia. There’s karakia.¹²⁸

¹²⁵ (Interviewee 9, October 19, 2012).

¹²⁶ (A. Takurua, Tape 3. Side A, p6. April 19, 2002).

¹²⁷ (A. Takurua, Tape 3. Side A, p7. April 19, 2002).

¹²⁸ (A. Takurua, Tape 3. Side A, p7. April 19, 2002).



Figure 12. Wellington Anglican Māori Pastorate Ministry Team 1979-1982. Reverend. Anaru Takurua standing between Sir Maui Pomare and Canon Taki Marsden. Reverend Tamati Kaiwai on the end (right), 1982. Photo from author's family collection.

Intergenerational transmission of whakapono.

Anaru had the privilege of succeeding to the knowledge of his tīpuna and the skills and aptitude to be able to impart this knowledge to others. According to Ngoi Pewhairangi, “knowledge of anything Māori that is really tapu is handed down from generation to generation and it becomes part of you. This is how we get to know things and this is the part of Māoritanga you can never teach...Only certain people can teach.

It's like the Pākehā system. Only certain people can teach law, and certain people become statesmen. The same with the Māori. Only certain people, certain families, inherit these different aspects of our Māoritanga and are entitled to pass them on”.¹²⁹

¹²⁹ Tania M. Ka'ai, 2008. *Ngoingoi Pewhairangi: A Remarkable Life*. Wellington, New Zealand: Huia Publishers, pp.129-130.

Anaru transmitted the knowledge bestowed on him through his songs, waiata, haka, pakiwaitara and teachings to others and the next generation. “His compositions live on and are performed regularly in Porangahau probably more so than anywhere else except within his own whānau”.¹³⁰

“Anaru was a person who created an impression upon people; he was a very loveable and indelible human being who enjoyed the company of people. I can only assume that his jovial nature penetrated deep enough for people to remember him and the messages he shared, for it is through them that his legacy will continue through the generations.

I for one continually speak about him in my work in the prison, at the Wānanga o Aotearoa-ki-Porirua, in Wellington Regional probation service programmes and in my church work, because he continues to inspire me.

Although Anaru has passed on to the spiritual dimension, his inspiration and legacy remains with me to pass on. I am confident that others who were touched by him during his lifetime are doing the same.”¹³¹

During his lifetime as a priest Anaru also imparted knowledge onto his children too. I remember Pāpā would take us to three sometimes four karakia every Sunday. We would travel from church to church, marae to marae in different towns or suburbs. This was a normal Sunday for my younger siblings and I. At age 4 I could do the wiri with both hands, at seven I was reciting the ‘Lord’s Prayer’ in Māori and English without looking at the book. At twelve I could recite the 1972 liturgy prayer service - all mastered through observing and listening to Pāpā at work.

Throughout our lives our father shared knowledge with us, by way of instruction, modelling, observing and being with him. From a young age, and still at primary school, we performed in our first kapa haka

¹³⁰(Interviewee 2, September 18, 2012).

¹³¹(Interviewee 5, September 19, 2012).

competition in Gisborne for the Manutuke Pastorate and Pāpā was our Tutor.¹³² Many times we were in situations like these.

He taught us at church, on marae, at home, at school, with relatives, whilst we were in light sleep as he was composing his songs, we were being taught with and without his awareness. This continued into our teenage and adult years and into the next generation his grandchildren.

The legacy of Pāpā's experiences and knowledge of Māoritanga values and principles have remained relevant and pertinent to many people with whom he had contact with – aiding us all in our life journey. More importantly it reaffirms our Māoritanga in the next generation and in the community ensuring that it will not be lost. With this shared knowledge together we can hold onto the belief that our Māoritanga will not be lost but rather passed onto the next generations.

Conclusion

The synergy of Anaru's faith and his theology influenced his life journey. From an early age, Anaru was nurtured in the Ringatū faith. In his teenage years he attended Te Aute College and was introduced to the Anglican faith. Immediately after finishing college he was accepted into Saint John's Theological College where he was taught to become an Anglican Priest and indoctrinated in the Anglican Communion.

As a young man in his mid-twenties, church service became an increasingly important part of his life as an Anglican priest. His faith and love for God shone through his service to the church and service to the community. "Anaru did what he was asked of him to do, to fulfil, to honour and obey. He accepted and used his own creativity at times to help influence the church."¹³³

Through his waiata, haka, action songs, tutelage and karakia Anaru was able to pass down to the next generation the teachings of a Christian faith. He has

¹³² Tauira, Hiraina and I performed with Manutuke Pastorate in 1975 and Tauira was the Kaea tāne.

¹³³(Interviewee 3, September 20, 2012).

shared this knowledge with his children and many in his life as was taught to him by all his tīpuna. Therefore it remains with us to pass these teachings onto others.

The next chapter focuses upon Anaru's whakatika which interconnects with, and relates, to his whakapapa and whakaponu.

Chapter Five: Whakatika

Introduction

“Mā te tika, mā te pono me te aroha e”

There are varying definitions for whakatika or whātika according to the *Williams Dictionary (1977)*. For example, whakatika can refer to ‘straighten, correct’ or ‘acknowledge as right’ or ‘straighten oneself’ or ‘stand up, rise up’ or ‘start, set out on a journey’ or ‘way, path’.¹³⁴ These are used in different contexts and originate from the root word ‘tika’ to mean ‘that which is just or fair’. The word tika also has a range of meanings; ‘straight, direct’ or ‘right, correct’.¹³⁵ Tikanga has various definitions too; ‘rule, plan, method’ or ‘custom, habit’ or ‘anything normal or usual’ or ‘reason’ or ‘meaning, purport’ or ‘authority, control’.¹³⁶ The concept of tika is a fundamental principle that pertains to all tikanga.¹³⁷

The word whakatika is employed in this chapter, however tikanga and tika are included in this study to embody the totality of what Anaru stood for, who he is and the legacies he left behind for the next generations. Whakatika is significant to this study because from a young age Anaru was educated in tikanga as a child that was raised on the marae. It was part of his daily life and normal for the tīpuna, whanaunga, whānau who brought him up, and who were active nurturers of Māori principles and Māori lore.

¹³⁴ H.W. Williams, 1977. *A Dictionary of the Māori Language* (7th ed.). Wellington, New Zealand: Government Printer, p. 417.

¹³⁵ Ibid., p. 416.

¹³⁶ Ibid., p. 417.

¹³⁷ Hirini. M. Mead, 2003. *Tikanga Māori: Living by Māori Values*, Wellington: New Zealand: Huia Publishers, p.25.

Hirini Mead (2003) writes, when forming an opinion about the Māori principle tika or correctness, one must take into consideration the concept of pono.¹³⁸ Both tika and pono are Māori Principles that go hand in hand with aroha, mana and tapu. “Whanaungatanga encapsulates the tikanga of tapu, mana, and their expression through the principles of tika, pono and aroha.”¹³⁹ Pā Henare Tate distinguishes between tika, pono and aroha at a hui he conducted on ‘whanaungatanga’.

Tika can be defined as the principle concerned with the right ordering of relationships, among Atua, tangata and whenua, the right response to those relationships and the right exercise of mana. In other words the right way to do things.

Pono is the Principle that seeks to reveal reality and to achieve integrity of relationships. In other words it calls for honesty and integrity in all that we do.

Aroha is the principle of expressing empathy, compassion and joy for others in all that we do. Tika, pono and aroha are the principles of action by which we exercise tapu and mana. If one wants to have mana, one must first seek after tapu. To possess tapu one must exercise tika, pono, aroha.¹⁴⁰

Te atawhai o te tikanga

The concepts of tikanga, tika, aroha and pono are fundamental values of Māori Lore which empower Māori to be Māori. Anaru was “fluent in both te reo o Ngāti Porou and ngā tikanga o Ngāti Porou. He used these cultural tools as a means to teach the faith and in the process to maintain, retain and sustain tikanga/protocols as essential components through which iwi value

¹³⁸Hirini. M. Mead. (2003). *Tikanga Māori: Living by Māori Values*. Wellington: New Zealand: Huia Publishers, p.25.

¹³⁹Pa Henare Tate. (1999). '*Whanaungatanga*', Retrieved from Te Puna Hauora o te Raki Paewhenua <http://tepuna.org.nz/whanaungatanga.html>.

¹⁴⁰Pa Henare Tate. (1999). '*Whanaungatanga*', Retrieved from Te Puna Hauora o te Raki Paewhenua <http://tepuna.org.nz/whanaungatanga.html>.

systems are handed down to expedite good citizenship”.¹⁴¹ “He had surety of what was proper and when tikanga ought to be appropriately applied”.¹⁴²

Tikanga can be described as protocol guidelines that are practised within Māori culture. Tikanga practices and knowledge are based on Māori customs and protocols that have been passed down through the generations. While there are principles and perimeters to tikanga their expression through practise can vary between iwi and hapū.

Ngā mahi Pāriha

During his first pastorate of care at Holy Trinity, Gisborne in 1958, Anaru wanted to know what the tikanga was for a priest who played rugby. Before he became an ordained priest he had a passion for playing rugby and this remained whilst he was a priest. He was conscious about doing the ‘right thing’ and what was the ‘right thing’ to do.

Anaru shares an experience as a young priest when he left Gisborne his first pastorate of care, where he encountered tikanga different from what he was brought up with. Recognising this as an example of regional variances in tikanga practices, he was able to acknowledge and finally accept other tikanga practices. This was a major step in Anaru’s growth and development in his ministry that would enable him throughout his life as a priest.

I became the pastor as it were of Waipawa pastorate in 1963. I went there and took over from Joe Tuhiwai’s father. I was there for 5 years and the interesting thing about there was it comes back again to this taha Māori. I didn’t realize that the Māori down there were quite different in their understanding, in comparison with our understanding of things Māori.

¹⁴¹(Interviewee 9, October 19, 2012).

¹⁴²(Interviewee 2, September 18, 2012).

They had their own way and one of them was on their cemeteries... The children play freely and then they eat there too as if they were alive. They're ours, they wouldn't do anything to harm us, and all that sort of thing and of course it came as a huge mea to me, huge shock to me, to be confronted with something that I'd always held in sort of respect that we did here within the perimeter of the cemetery.

Well, that was another world according to our tikanga and custom as far as here went. And all those observances etc. And the other one was is that they use the same tools you know for digging the rua and the same for the hangi. There were those added things, and the water from the meeting house was the same water feeding the dining room and so in the end, everything was really noa. There was no tapu in the sense that we observe them here. Everything was, it's us, dead or alive, alive or dead. Initially it came as a rude awakening and almost from the outset I was having sleepless nights.¹⁴³

Yeah, all that sort of thing and in the end I had to get in touch with Bishop Panapa that I wanted to be moved and I wasn't even there a month, I think I'd been there a fortnight. That was just me, not so much everything but me. Anyway made a noise in the vestry about how I was feeling, while they were trying to pacify my disturbed mind and everything else. I said oh well they'd better get this fella to the vestry and invited Bishop Panapa out. I made Bishop Panapa aware and Bishop Panapa came out to the marae at Porangahau and then he gave me in no uncertain terms about where I was coming from and why I was there and all the rest of it. And no way, no way was he going to move me and shift me from there. Take it or lump it.

Oh, I remember, I was really shaking in myself, eyeing him and everybody else. It took all of me to contain myself but anyway to make it short I stayed there for 5 years. I guess I would have stayed longer had not Bishop Lesser invited me at the instigation of Bishop Panapa to come back to Waiapu. There was a turn-around within myself for me as well as, things had gone on pretty good.¹⁴⁴

Anaru had a clear understanding of what tikanga meant, a person's obligations as a Māori, what to implement and why and corrected himself when he needed to. "He covered himself already. He would say a prayer

¹⁴³ (A. Takurua, Tape 4. Side A, p1. April 19, 2002).

¹⁴⁴ (A. Takurua, Tape 4. Side A, p2. April 19, 2002).

beforehand, he wouldn't just do he would think about it. How you feel - your ngākau. He would safeguard himself and the surroundings even his travel".¹⁴⁵

After leaving the Waipawa pastorate in 1968, Anaru travelled back to Tikitiki with his family and remained in the vicarage for 7 years. Whilst looking after the Waiapu pastorate after Reverend Henare Tipiwhenua Kaa passed away a few years earlier in 1966, Anaru assumed responsibility for the care of the Hikurangi parish until Reverend Turoa Wanoa returned. When Reverend Wanoa resumed the Hikurangi parish the Te Kaha pastorate became vacant.¹⁴⁶

While living in Tikitiki Anaru travelled to Te Kaha once a month to take the church services whilst still being the residing priest for the Waiapu pastorate. Shortly after in 1974, Dick Kaika and Rewiti Green were made licensed lay readers for the Waiapu pastorate. Anaru was able to guide and teach them and together they travelled to Te Kaha and the surrounding areas until the Te Kaha Pastorate vacancy was filled. Subsequently Dick Kaika eventually became elevated to priesthood and became Reverend Dick Kaika.

Anaru moved to the Manutuke Pastorate in Gisborne in 1975 and was the residing priest up until 1979. However prior to taking up his position in Gisborne Anaru was invited by Bishop Pyatt to relocate to Christchurch to take up ministry there. He declined the invitation, due to his wife Evelyn having just given birth to twins and therefore was reluctant to move.¹⁴⁷

Whilst in the Manutuke pastorate he was active in the community becoming involved with numerous local initiatives. For example, Anaru attended the ball at Mangatū when Bishop Paul Reeves, as the Bishop of the Waiapu Diocese, came to receive the debutantes. Anaru was also involved with the Hui tōpu before they left Manutuke.¹⁴⁸

¹⁴⁵(Interviewee 6, September 28, 2012).

¹⁴⁶(A. Takurua, Tape 4. Side A, p2. April 19, 2002).

¹⁴⁷(A. Takurua, Tape 4. Side A, p3. April 19, 2002).

¹⁴⁸The Hui Tōpu was a gathering of the Māori Anglican communion held in May of every year held by the Waiapu Diocese. The first Hui Tōpu was held in 1954 and continued to the early 70's it was also heavily

In 1976 Anaru tutored the Manutuke Pāriha Youth Kapa Haka rōpu. They performed in the primary section kapa haka competitions held at the YMCA in Gisborne. This was Anaru's first foray into competitive kapa haka with a rangatahi team perhaps – prompted by the fact his three older children were performers in the team as well.

The move from rural Manutuke to the city of Wellington in 1979 was significant for Anaru's family - the first time his three younger children had ever been to the capital. The pōwhiri for Anaru held in Naenae at Te Mangungu marae the place where he would eventually be taking services. He not only took karakia at the church but he also ran numerous karakia at the marae, and in different suburbs of the Wellington region including; Waiwhetu Marae; Kokiri Marae; Pipitea Marae; Koraunui Marae; Orongomai Marae; Te Tatau o te Pō Marae; Hongoeka Marae; Wainuiomata Marae and Maraeroa Marae. Anaru would merge Māori tikanga and church services together by way of chanting and singing the karakia.

After living in Wellington for 4 years Bishop Peter Atkins in 1982, as Bishop of Waiapu invited Anaru to come back to the Hikurangi pastorate. At that time the vicarage in Ruatoria was being renovated and it took 6 months to complete. During that time Anaru's family stayed at Waiparapara in the meeting house, Te Poho o te Tikanga, and dined at the family homestead.¹⁴⁹

Whilst in Ruatoria he became actively involved with the community including assisting with Ngata Memorial Colleges' kapa haka rōpu with Hopa Keelan the Deputy Principal. They performed at Te Poho-o-Rawiri Marae in the mass powhiri for Prince Charles and Princess Diana on the 24th April 1983. The following year on the 15th July 1984, Anaru was commissioned Canon for Māori work and although he was looking after the Hikurangi Pāriha, Waiapu Pāriha, Waipiro Bay Pāriha and Tolaga Bay Pāriha he was also asked to take karakia in Tokomaru Bay as there was no residing priest there.

supported by the East Coast tribes. Anne Salmond. (2004). *Hui: A Study of Māori Ceremonial Gatherings*. Auckland, New Zealand: Reed Publishing, p.198.

¹⁴⁹ (A. Takurua, Tape 4. Side A, p4. April 19, 2002).

The Whangara Pastorate came right down to Tokomaru Bay. In 1981, Te Keepa Pomare Paenga finished and the place was vacant, there were no services being conducted here. So Api Keelan used to come once a month to All Saints Church as well as Saint Mary's Church to take karakia. Wiremu Henare was another one who began to come here as well, once a month, for a couple of years. Wiremu was conducting the services here so he became involved as well with other occasions. Then when I was in Ruatoria, they used to ring me up and I would come and take karakia here, either here or down Waima.

In January 1985, Anaru moved to the Hawkes Bay to become the Chaplain at Te Aute College and stayed there for 8 years.¹⁵⁰ Whilst he was there he organised a choir named the 'O.K Choral' consisting of staff members and members of the community. He also took Divinity class and prepared the students for karakia.



Figure 13.The powhiri for the induction of the new chaplain to Te Aute College Canon Anaru Kingi Takurua, 1985. Photo from author's family collection.

¹⁵⁰ (A. Takurua, Tape 4. Side A, p4. April 19, 2002).

Sunday prayer services at Te Aute College were very musical and mixed with both Māori and English songs. Parts of the liturgy were sung or chanted and the singing was melodically rich. The students were involved and took part of the karakia and also played the guitar.

Anaru also invited people he knew from all backgrounds to the college karakia to express their faith, and to show the students that faith in God exists in all sorts of people. “He exposed us to the hierarchy of tikanga Pākeha like the Bishop of Waiapu and also ex-gang members who were converted, and people from different walks of life as it wasn’t about you it was about everybody”.¹⁵¹ “It didn’t matter who you were there was always something he could touch upon”.¹⁵²

During his time at Te Aute he was naturally involved with haka inside and outside of the college. “He took his liberties with kapa haka and certainly gave new life to that art form amongst the adult population”.¹⁵³ In 1986, he was asked to be filmed performing the haka Ruaumoko on White Island and he also took some Te Aute College students with him. Later he was invited to be photographed with his son Maioha doing the haka in the Chapel at Te Aute College. This was subsequently mass produced as a postcard.

The photo was taken inside the Te Aute College chapel and shows Anaru with a kotiate (club) in one hand and the sign of the cross on his tapeka draped over his chest, representing him as both a man of haka and a man of God.

¹⁵¹(Interviewee 7, September 24, 2012).

¹⁵²(Interviewee 13, October 14, 2012).

¹⁵³(Interviewee 2, September 18, 2012).



Figure 14. Canon Anaru Kingi Takurua and his son Maioha Takurua inside the Chapel at Te Aute College. Photo from author's family collection.

In 1986 Anaru became a National Haka Judge at the Aotearoa Traditional Māori Performing Arts Festival in Christchurch. Later that year, he joined the Tamatea Arikinui kapa haka rōpu from Porangahou and they performed overseas in Canada. In 1988 he attended the 100th year celebration of the Porourangi marae in Waiomatatini, Ruatoria.



Figure 15. Te Rautau o Porourangi. Anaru Takurua performing the haka in a piupiu at the 100th year celebration of Porourangi Marae, Ruatoria 1988. Photo by Jill Carlyle.

In 1992, his last year at Te Aute College he tutored and performed for Te Hokowhitu a Tū kapa haka rōpu. Anaru tutored the rōpu to enter the Aotearoa Māori Performing Arts Festival in Ngaruawahia. This was the first year Te Hokowhitu kapa haka had entered into a competition at this level. Today the rōpu is still competing at this level. On 14 January 1993 Anaru and his wife Evelyn moved to Waikeria where Anaru took up the role of Prison Chaplain.

Kei te Whare herehere o Waikeria

Anaru socialised and interacted where the people were, regardless of where they were even if they were in prison. “His faith allowed him to associate in a manner that other Ministers ‘feared to tread!’ He mixed with people in ‘pubs’

without judging them and more often than not he was able to influence these people in more ways than they could imagine".¹⁵⁴ "Anaru willingly met people on their home turf, at a marae, in a pub and private residence. The venue was not important but his message held priority".¹⁵⁵

Anaru took up the role of Prison Chaplain at Waikeria and continued to express messages of aroha, tika and pono. He spent a lot of time in the prison and at his request asked that he live in close proximity. He enjoyed his ministry at Waikeria too and shares the memorable learning experiences he had.¹⁵⁶

It was very fruitful for me because it was amazing ...the rapport that took place there between me and the management, and inmates overall, the managers and security.¹⁵⁷ It was the first time in my entire ministry that I spent in one place without moving from it and that was when I was in Waikeria. I stayed in the prison, I demanded that my home be there on the prison grounds and that happened and I didn't move from there.

It was the first time Anaru was away from Tokomaru Bay for so long. It was 9 months before he went back to Tokomaru from the time he left Te Aute. He was invited to a two day hui in Tokomaru to talk about the kawa and tikanga of the marae and the korero attached to that tikanga. Both Evelyn and Anaru returned to share in the occasion and then went back to Waikeria prison.¹⁵⁸

It was really to do with the nature of the work and I had promised myself although really the promise was to the herehere, that I would hang in there, that I would be available to those inmates as much as possible. They knew that I would be there and I can say unequivocally that I stayed there for them, that period of time. Certainly I went to the hospital, to visit those in hospital intown but there was still the connection with the prison and around the prison. And of course that assisted me running that side of things at the prison the taha wairua, being responsible for setting up the karakia for whoever, an individual or group.

¹⁵⁴(Interviewee 9, October 19, 2012).

¹⁵⁵(Interviewee 5, September 19, 2012).

¹⁵⁶(A. Takurua, Tape 4. Side A, p5. April 19, 2002).

¹⁵⁷(A. Takurua, Tape 4. Side A, p5. April 19, 2002).

¹⁵⁸(A. Takurua, Tape 4. Side A, p5. April 19, 2002).

It ended up that I had 42 groups available who would come out and so I had this roster for the time I was there. I rostered these groups each Sunday. They would come in, two or three groups on a Sunday or weekend. Some would come in the evenings during the week and share with the inmates so there would be setting up all those occasions and all I did was to ensure that these people were there, on those particular Sundays.

A quarter of the way through I had to employ myself because I would have ended up not having any association with the services with the guys, only wandering around during the week and the weekends not so much visiting in the sense but just showing my face. Then these fellas would come up into the office, sit down and sometimes go to sleep, read a book or just sit there and talk to me.¹⁵⁹

Anaru tutored the kapa haka rōpu, the choir and the prison band. He used his musical talents in these areas and shared them with the inmates. For the first time ever, he took a karakia service with the entire prison. He shares his experiences about these moments.

I had one kapa haka for the whole prison. Kapa haka was in each of the wings and then when they were allowed. One particular section had to mix with the others. I had them together and so they would van them up from over there to over here and from here to over there.

We had one largish group there, but I also had a choir there too. I had between 35 and 40 in my choir and I used to take them once a week and kapa haka too. I used to move around, and I had the prison band too. There were two of us on the saxophone; we had a drummer, three guitarists, several drummers, a saxophonist a good one too.

We used to practice once a week and we used the band for our Sunday karakia. We had our kapahaka group of between 60 and 70 and we used them to do the welcome. Then I was allowed to have a karakia for the whole of the prison on a particular Sunday and they worked the security and everything out and there was over 300 that became involved, those who were allowed to.

¹⁵⁹ (A. Takurua, Tape 4. Side A, p5. April 19, 2002).

We had it in two of the areas, in the gyms, in the gymnasium up the top, in the top prison and there was one of the visitation rooms down in minimum security, I think it was Unit 2 just before the main prison where we had the other one. There was about a couple of hundred up the top and then there was the rest, a 100 or 130 at the bottom.

We had all these different church groups. We had to split in half and have one half have service, and then the other half. And then after the service, well they all went back to their cells and then those of us, there must have been, just over 100 of us. We all went up to the village hall as they called it, where the housing area was and there we had our hakari. It was the first time ever it had been done. It happened, yeah.¹⁶⁰

We had a full ministry there. One thing that remains with me still is the reality of association that I had with the inmates, and they knew where I lived, and those on my side of the prison and down below in No. 2, especially at night, you hear them calling out, calling out to me Koro. That was the name that they used. Well I told them, I told the whole prison, this is my name, Koro Matua, was the title until they got used to me.

We were travelling to Ngaruawahia one day, down round the back, Evelyn and I. I didn't like the title padre or Chaplin, I wanted a Māori one. We continued travelling along and we come to this bridge. Yeah and the name of the bridge was Koromatua, that is what I wanted them to call me, Koro Matua or Koro.¹⁶¹

I got to the superintendent and said I went round and mentioned this to the guards, to the prison, to the inmates, when we had karakia or when I was with the inmates, for other reasons, they called me Koro Matua, and even the guards, Koro, Koro Matua.

There were times when Anaru was challenged in karakia by inmates who were non-believers and had different religious backgrounds. He recalls these experiences and how those situations were dealt with at the time. He addresses how he had to keep an eye out for circumstances like these where in seconds the atmosphere could change.

¹⁶⁰ (A. Takurua, Tape 4. Side A, p6. April 19, 2002).

¹⁶¹ (A. Takurua, Tape 4. Side A, p7. April 19, 2002).

We used to have some interesting moments with some of our guys and ones who had come in from some of the Pentecostal churches.¹⁶² Inmates yeah, oh, they were very challenging not just to me but to others who came in too they were very strong and this used to be round the prison. It was about different people or different groups you had to be on the watch out.

Some of them are satanic and some are devil worshipper groups, and even get up in the middle of a karakia that people were taking and challenging them there in that karakia. And so one had to be on the ball and really do your level best to respond in the way that you ought to as you should or you find something and not bark back, and not challenge them in the midst of your karakia otherwise well, that's it, everybody up and they're gone, all the guards, hup, hup, yeah. Sorry, sorry people, back into your cells.¹⁶³

So you know to have your service and to take your service to its natural conclusion, and be able to have at the ready those sorts of responses that would help curb those sorts of instances, either immediately or with a bit of care. Because as soon as it happens, and they were quick to be sensitive, as soon as they felt that this thing would erupt ah that's when the other inmates would then interrupt the service. And then they would be either pointing in that direction or pointing in your direction, and of course the language changes, the worship changes, the language and style of worship suddenly takes on another aspect.

So be ready to move in and you either move in by something you say or just the way you are, either by moving in and using your physical or whatever, to do that, or the way you pick up your guitar or get to play, you go straight into a waiata and hope it doesn't go any further. It was very rare that you would call the guards. They are there but you would rarely alert them, most of them were alert anyway and would just move in without having to be told.

There were times when Anaru was called upon to attend more serious emergencies. These occasions also involved the inmates who were attempting suicide or bordering on suicide. Anaru recalls these

¹⁶² (A. Takurua, Tape 4. Side B, p8. April 19, 2002).

¹⁶³ (A. Takurua, Tape 4. Side B, p8. April 19, 2002).

experiences and how in the end the young inmates chose life over death and wanted to see him again the next day.

In the case of suicide and well near suicides only one happened when I was there. But all in all, there were several we were able to cope with but one died. I got the call come, come quickly, this one, oh well I open up the cell and get told no, no, no, he might jump, he was on top of his cupboard and of course, there was so little space for him lying down. He was already tied and he was there ready. Anyway I managed to talk him into not doing anything.

I was going into his cell and of course I kept saying it was me, Koro Matua here, Koro Matua here, you know me and I know you, aye, I'm Koro, I'm not the rangatira, I'm Koro, Koro for you.¹⁶⁴ And anyway, I said I'm coming in, yeah, kei te pai, is that okay? Not a word and so I mentioned it again, but not a word, and so I took it as OK.

I said the guard's over there, I'm sure it's okay. And anyway the guard was reluctant for a bit luckily he was a Māori too, so anyway he reluctantly opened the door and he said, I'm watching, I'm watching, I'm going to close the door but I'm not going to lock it.

Anyway I walked in and there he was. So I just looked up and I looked down again and I walked, walked to the other end of his cell, to the window of his cell and I stood there looking out, didn't even look at him.

I said kia ora e hoa. I'm looking out the window at the bars and I say when someone goes to that end, to that extreme, ohh must be something very, very heavy that's on the mind and on the heart, to be doing what you're, I've been told, you're thinking of doing. Not a word.

There's too much good in you e hoa, there's too much good in you for you to be wanting to do what you're thinking of doing. There's too much good in you I said, I've heard it, I've seen it. Every time I've come to visit you and every time we've had the pleasure of meeting outside in the yard, yeah, that is what you show me. And those are the things I feel when I'm with you and you're with me, there's a lot of good in you. This is not humbug, this is for real, yeah, that there is more than a spark of goodness in you e hoa, and it is a real waste if you gave it away, for

¹⁶⁴ (A. Takurua, Tape 4. Side B, p9. April 19, 2002).

nothing, for nothing, and that's what I say's to him, it's for nothing.

And then I turned, I slowly turned and I looked up at him, I said, but in the end, it's in your court, it really is in your court, yeah, it's in your court. In another way it isn't, but what you are not aware of is this other one, this other way, but you are, you're aware. Now the only one thing I want to say to you before I walk out of here, how if you want to do what you're doing, I want you to rehearse it first, rehearse it.

Either rehearse it after I leave, or rehearse it while I'm standing here. I said I want you to take that rosary from around your neck and I want you to tie it on to your ankle and then I want you to leap off. We call it out there, we call it bungy. We call it bungy.¹⁶⁵

I said this is a new thing, a way that we've found out there, to rehearse for something like what you have in your mind to do. Practice it first but when you jump then you'll feel, but it won't kill you, it won't strangle you because it's tied around the ankle first and you get the feel of it then, you get the real feel, although it's not round your throat but you get to feel the falling part and then when it becomes taut and you know you can feel it in your leg and then that will translate to your korokoro up here.

I said this is what I'm saying to you. Try the bungy way first and then I said, God bless you, God bless you e hoa ma te Atua koe e manaaki, and I mean that. Every blessing, every blessing, and he was up and it was round his throat and he had it tight.

I said, I'm leaving now, yeah, and I leave the rest to you in your court. I said, yeah, have a good bungy and when I got underneath him and I looked up and said, have a good bungy boy and I walked out and the guard looked at me. He heard the things that I'd said anyway I said lock up and so he locked it.

I began to walk away, and he said, hey koro, he said, he pai. I said if we stay here, it could happen I said go on, go on, let's go. I said haere mai, haere mai, let's go, let's go, he's okay, kei te pai. And I said it as we were going away.¹⁶⁶

¹⁶⁵ (A. Takurua, Tape 4. Side B, p9. April 19, 2002).

¹⁶⁶ Ibid., p10.

Then I went there to my office, didn't look back. And later on I got a call from the unit officer, oh koro, hey, what did you blinkin well say to that inmate. I said to him, try bungy first, bungy jump, why? Well he's still there, he's down now, he's gone down. He's taken what he had around his neck off, and he's sitting in his cell. And he wants to know if you can go and visit him again. I said well, mine's the pleasure, mine's the pleasure. You're not having me on with this bungy thing are you. I said no, no.

I went down, he was there and of course I walked in and I just stood beside him and put my arm around him and just stood there, and then he broke down and he came right.¹⁶⁷ Another guy, he was 18 years old and he got his razor blade and he nicked his arms, nicked them all. And then I got called that he was killing himself.

Before he arrived he was staying with his tipuna who lived in Papakura, but he was told that he wasn't going to see his tipuna who raised him, and he was raised on a marae in Papakura where his tipuna was caretaker and it affected him, he was going to kill himself. When these people looked at his arms they transferred him to Tokanui Hospital and they got in touch with me. They had to straight jacket himso anyway the first opportunity I got I shot up to Tokanui Hospital.

I got there and showed the letter to the chaplain that I wanted to see this fellow, and he said we can't do that, if you do, you'll have to stay outside. Oh why? Oooohhh, he's dangerous, too dangerous. His eyes are on fire, glaring, he's still in the straight jacket. Am I able to see him, yes you are, but from outside the door.

So anyway I went over and he was sitting in the middle of the room, nothing else, bare in his room. He was sitting there in his straight jacket and I was standing outside, peered in and I said are you sure that I can't go in. No, no, no, no, we can't let you go in there. What if I came back tomorrow? Well, we still can't let you in. It is going to depend entirely on him, how he responds to them from that point then on. I said oh well can you people contact me tomorrow and let me know if there's an opportunity. Yes, yes we will.¹⁶⁸

Anyway the next day they did call, just after lunch, and said there could be a possibility but when you come, you

¹⁶⁷ (A. Takurua, Tape 4. Side B, p10. April 19, 2002).

¹⁶⁸ Ibid.

may be able to make contact from outside. Of course I went there as I didn't talk with him beforehand but when I got there I thought I'd say one or two things because we'd been together for a bit and he still had his head but he wasn't sitting in the place that he was the day before, he was in another part but his head was up but he wasn't looking and his eyes were looking up and so anyway I went as close as I could on the outside.

Then I called out to him and introduced myself. I knew he could hear me and the mention of my name, his head went up but didn't look and anyway I greeted him and mentioned a bit about what I'd been told. And of course naturally I asked him why he had done it, knowing I wouldn't get a response anyway but I did ask what had made him do that.

I kept talking to him anyway he slowly turned around and looked at me. When I asked him if he was okay, he looked at me and then he nodded his head. It helped the security who was standing beside me and they noticed that.

I kept talking to him, he didn't actually respond in words but his head, he nodded and he shook his head.¹⁶⁹ So when I asked in English, is it okay for me to come in, I said I'll come in, inside the door because he was at one end. I'll come in as far as the door and I asked the guards if that was alright, that I was close to the door. And they looked at me and ok but they would keep the door closed, not locked.

So anyway I went in and I stood just inside the door and I spoke to him, talked away there for about a quarter of an hour. I said oh, is it alright for me, making sure they were hearing outside, alright for me to come up and sit beside you so we can talk more, now that we've been sharing up till now. He looked me and he nodded his head and ah well, then I went up and these fellas were calling out, now, now be careful, be careful.

I walked up slowly up to him and then I sat down and he was there and I was here and then we shared. E hoa. Well he said to me, can't tell you now, I'll tell you tomorrow you come back tomorrow. Straight away I thought to myself oh yeah kei te pai. I'll come back tomorrow. I went back the next day and so when I arrived there, he was standing up but he had his back to me and he was

¹⁶⁹(A. Takurua, Tape 4. Side B, p11. April 19, 2002).

looking out the window. And the people said ohhh, you've managed to relate with him, what have you been saying to him? I said, nothing, just kia ora that's all really and give awahi. Nothing much, really. Anyway, is it alright for me to go back in. Yeah, yeah, but be careful, be careful. He hasn't been too bad this morning.

I walk in and there he is, still looking out the window. Morena, morning, morning, he said, and I walk up and stand beside him, looking outside. I said now, what is it really, what is it really. He said, I've been holed up in there in the prison. He hadn't been out, he hadn't been out all the time he was there and he hadn't really seen any grass outside, he hadn't really seen the outside of the prison the whole time he'd been there.

He was only a boy of 18 or 19. They hadn't let him out and I said to him what have you done? He said I only went into a service station and stole a packet of cigarettes. I said, what? He said I helped myself to a packet of cigarettes and that's why I was put in there. They wouldn't let me out. I said well surely there must be something, more than that. He says no, no, that's all I took.

He said he went to this funeral and a friend of his, and he says afterwards he come away from the funeral and he found that he had no smokes and of course the service station was right there in front of him so he went and helped himself and he got caught. And that's how he ended up in remand at Waikeria but they hadn't let him out all the time he was in.¹⁷⁰

He said all I wanted to see was outside, was the grass, he says that's why I'm standing here. I'm looking at the grass and I can smell, yeah, he could smell fresh air and he could smell the grass even from where he was inside this place. He said that's all but I made out that I was crazy, and the only thing I could do was this, so he got his blade and began to, cut his arms.

Well I said e hoa, here I am. He said ah well, here I am, yeah, he says to me, more than I ever expected, more than I wished for, yeah. But he says I never believed that they would send me over here even sitting out the prison, that they would put him further in because of what he'd done over there and there was nothing wrong with him, nothing wrong with him in the sense that all he wanted

¹⁷⁰ (A. Takurua, Tape 4. Side B, p11. April 19, 2002).

was to smell the grass and get out and see the grass and feel the fresh air.

He says I'm ready to go back now. He said to me I'll be a good boy, and he was, he was.¹⁷¹ When they sent him back, in fact they kept him on because they had this funny feeling because of the way that he had come around, he had put one across them. How they knew I don't know but this is how and so they extended his time there. But he did get out and he eventually got back to Papakura. But he was a lovely boy, except for what he did to himself.¹⁷²

Ath the end of 1995, Anaru and Evelyn returned to the family homestead at Waiparapara having spent 2 years in Waikeria. That same year he became involved with Te Kura Kaupapa Māori o Ngā Taonga tūturu ki Tokomaru and at the end of that year he conducted the blessing of the new extension to the Tokomaru Bay Health Centre. The Kura Kaupapa and Marotiri Kohanga Reo were also there to witness the opening as seen in other photos provided by Makere Smith the presiding Chairwoman of the Tokomaru Bay Health Committee at the time.¹⁷³



Figure 16. Anaru Takurua conducting the blessing of the Tokomaru Bay Health Centre on the 30th Nov 1995. Gisborne Herald. Newspaper clipping courtesy of Makere Smith.

¹⁷¹ (A. Takurua, Tape 4. Side B, p12. April 19, 2002).

¹⁷² Ibid.

¹⁷³ (M. Smith, 12 December, 2012).

Te whanaketanga o ngā karakia

Anaru already utilised various tikanga practices both on marae and in church. “In terms of reo and tikanga Māori he was outstanding and was able to readily blend both traditional and Christian thinking in such a way that neither thinking could be offended...He was not focused on changing tikanga and protocols pertaining to the marae, but rather he promoted tikanga and kawa in the church environment, always careful to retain the dignity and sacredness of the institution”.¹⁷⁴

Anaru also became a teacher of tikanga and kawa practices within the church setting where he made himself available for those who wanted to learn. “His book was his constant partner. He used it well and he enriches it. The book is a guide. You got to take it up to suit yourself and be able to deliver”.¹⁷⁵ On the 4th of January 1998, Anaru was commissioned Archdeacon of the Waiapu Diocese by Bishop Brown Turei also the Bishop of Waiapu.

In 2001 Anaru, as a kaumātua at St John’s Theological College, would advise students who were intending to read scripture in Māori to read it to him first. He would check your pronunciation to make sure that you had the right emphasis on the Māori words, due to the fact that there were no macrons on the Māori words in the Paipera tapu, or the New Zealand Prayer book. This helped Māori and non-Māori alike with the correct pronunciation and meaning of Māori words and therefore the delivery of the Word and its message.

Anaru introduced the guitar to the karakia service in the early 60’s. “A lot of people were shocked when he took the guitar into the church. He got told off many times for taking the guitar into church but he still took it. He persevered with it and now the guitar is still going and the organ has died off”.¹⁷⁶

¹⁷⁴(Interviewee 5, September 19, 2012).

¹⁷⁵(Interviewee 6, September 28, 2012).

¹⁷⁶ ibid.

With his guitar strapped to his back Anaru started to “jazz up” the more traditional style karakia and hymns. “He revamped the church service to attract and accommodate the youth specifically, to redevelop hymns, adapting prayers and hymns to a modern flavour. He considered the youth as being the ones who will continue the life of the church and marae and if we fail to encourage and inspire them appropriately, the church and marae will become a nonentity”.¹⁷⁷

He continued to play the guitar in church and in the different pastorates he travelled to. He used his guitar and “applied modern music to the Holy communion service so that the service for the most part was sung or chanted rather than prayed”.¹⁷⁸ This was performed in both the 1972 ‘Eucharistic liturgy’ service and the ‘Te Hakari Tapu’ in the NZ Prayer Book. Anaru shares his church music methodology and perspectives with me in an interview in 2001 about Māori Christian Music.¹⁷⁹

What is Māori Christian music?

Māori Christian music is God Father, God Son, God Holy Spirit. Māori Praise and worship is for Ihowatanga, te Māori, whānau, hapū, iwi, aroha, manaaki, hohou rongo, kare i tua atu i a Ia. The Māori translations of Pākeha hymns or songs, and the use of modern Pākeha music and songs, for a Māori purpose; the non-use of Māori ancients in a Christian context are cultural issues of Māori Christian music.

What is Mihingare Māori music?

There isn’t as far as I’m aware – we’re somewhat parasitical, feeding off others. The elements used to compose Mihingare Māori music are Pākeha and other elements – reference to higher and superior beings plus nature, plus Pākeha music, plus Māori instruments etc.

Does Mihingare Māori music have to mention Jesus or God in the song?

If by music you mean hymns/spiritual songs then for most ‘Yes’ the faithful, Jesus people, Pentecostals the like. However there are those who find the same in creation and the creative process with reference to their name(s) e.g Mate Kaiwai and her song re:

¹⁷⁷(Interviewee 5, September 19, 2012).

¹⁷⁸ ibid.

¹⁷⁹ (N. Keelan, November 23, 2001).

Ngā maunga, ngā pukepuke etc substituting as it were for God as sentinels and guardians of Ngāti Porou.

How do we apply the above principles to modern music?
Personally – vital reference be made of name(s) – it isn't so much the singer i.e., modern music BUT the song – God in Jesus crucified, resurrected, ascended.

What music are Māori Christians listening to in your area?
Radio Ngati Porou (home grown, other māori communities, plus pākeha input. – oodles of Wairua and whakapono ones.
What elements are applied to compose Māori hymns, chorals and waiata? The Bible and Prayer book, individual/collective initiative, nature, environment etc.¹⁸⁰

Dr. Galvin Johansson (1988) also agrees that church music methodology should be based on scriptural principles and that right approaches are absolutely vital. He notes that the Bible itself is a book of God's account in history that was given to teach us how to live. He maintains to carry through its principles in all of life, even in our music.¹⁸¹

Anaru used his guitar to teach the musical parts to the many choirs he established in the different parishes he resided in. There were a number of times where he was the choir master and organised choirs in Wellington, Hawkes Bay and later in his life Auckland. "He taught the students of St John's Theological College who belonged to the three tikanga (Tikanga Pākeha, Tikanga Polynesia and Tikanga Māori) of the Anglican Church, 'Ārahina e Ihowa' in a five part harmony with just his guitar at Orakei Marae".¹⁸² In 2001, this was the Grand Finale and the final choir he trained as a choir master.

Anaru introduced new and innovative ways of singing praises to God, by way of the guitar, haka, waiata-a-ringa and poi. During the 'Te Hakari Tapu' service 'te poi' was performed and 'Tera ngā manaakitanga' an action song

¹⁸⁰ (N. Keelan, November 23. 2001).

¹⁸¹ Calvin M, Johansson, 1998. *Music & Ministry: A Biblical Counterpoint* (2nd ed.). Peabody: Hendrick Publishers, p. 81.

¹⁸² (Interviewee 12, October 11, 2012).

was used as an offertory hymn as well.¹⁸³ An interviewee recalls that in 1999 during his time as a kaumātua at Saint John’s College, Anaru did the haka and pūkana to the altar during the procession of the karakia and some members of the congregation were left wondering why. When he approached Anaru to ask why, Anaru replied “I can speak to Jesus Christ in my own language and culture. I can do it in my language”.¹⁸⁴



Figure 17. The College of St John the Evangelist (Constituent Colleges: Te Rau Kahikatea, The College of the Southern Cross and The College of the diocese of Polynesia and Trinity Methodist Theological College February 2000. Anaru Takurua 4th Row, second in on the right. Author’s photograph.

“Anaru was sensitive as to what to push and to what extent, in the presence of whom so that it was always in a domain of safety, be it marae, church or kapa haka gathering”.¹⁸⁵ Later in life he wove kapa haka items into certain parts of the karakia service and enjoyed teaching them to different congregations, priests and in different regional areas. This creativity of singing praises to

¹⁸³Church of the Province of New Zealand, 1989. *A New Zealand Prayer Book: He Karakia Mihingare o Aotearoa*, Auckland, New Zealand: Willam Collins Publishers Ltd, p. 154. The Poi chant was composed by Sir Kingi Ihaka.

¹⁸⁴(Interviewee 12, October 11, 2012).

¹⁸⁵(Interviewee 5, September 19, 2012).

God in a new way brought another dimension to the form of worship in the church and is still a part of church to this day.

Anaru expressed his Māoritanga in front of the altar in the church, on the marae and wherever he was he enjoyed being Māori in his faith. In September 2002 he was awarded the Sir Kingi Ihaka Award by Creative New Zealand 'Te Waka Toi Awards, which was presented to him in recognition of his leadership and outstanding contribution to Māori art. For Anaru it was “to be yourself, to be Māori, to integrate the whole of your life’s work as you live and have your being”.¹⁸⁶



Figure 18. Anaru playing the guitar as the tutor for Wiwi Nāti Kapa Haka rōpu at the Ngati Porou Hui Taurima festival in Tokomaru Bay, 2001 to mark “Te Tau o Te Reo Maori”. Photo from author’s family collection.

Intergenerational transmission of whakatika.

The transmission of whakatika also relates to whakapapa and the accuracy of recording this information. According to the focus group who state to “make

¹⁸⁶(Interviewee 2, September 18, 2012).

sure the name is correct, if later on another name has come forward then correct what you have with the right name. Sometimes children were born and raised by other people and the child's parents were someone else. It's always good to check and make sure the lines of whakapapa are correct".¹⁸⁷

In terms of tikanga Anaru looked after, maintained and acknowledged tikanga on the marae that he expected others to do the same. "I still remember what he said to me when I was a teenager even today, that's your destiny look after my tikanga and my kawa".¹⁸⁸ Tikanga has been passed on by observation, knowing and understanding the implementation of that tikanga.

However there is still a need to continue learning and there are varying opinions to the imparting of tikanga, the depth of knowledge within tikanga and the practising of tikanga. "Good practices are going on at present and the present generation are looking at tikanga however in my opinion this generation is not steeped enough in it".¹⁸⁹ "I don't think we are passing tikanga down to the next generation because we have no hierarchy of our age group at the moment."¹⁹⁰

"We talk about tikanga but we're not practicing it properly. I don't think our ancestors want us to stay outside in the rain all day. Use common sense and don't sit in the rain all day. We are afraid of changes and we're killing common sense".¹⁹¹ "Anaru could sum up a situation but today people stick rigidly to the book".¹⁹²

"Anaru was a hapū and iwi man he was it when he was around. He knew how to find commonality amongst everybody to agree to disagree and when to

¹⁸⁷ (focus group, October 17, 2012).

¹⁸⁸ (Interviewee 7, September 24, 2012).

¹⁸⁹ (Interviewee 1, August 13, 2012).

¹⁹⁰ (Interviewee 7, September 24, 2012).

¹⁹¹ (Interviewee 6, September 28, 2012).

¹⁹² (Interviewee 1, August 13, 2012).

accept it. Even when the outcome of the day didn't benefit him, for him it was all about the neighbour".¹⁹³

Anaru taught people who were thinking about becoming priests and those who were already in the priesthood. An interviewee says "I remember when he dropped his church bag in front of me and said 'pick it up' that was when I had to follow him".¹⁹⁴ Twenty years later he still remains a priest today and is teaching other priests, deacons and kaikarakia.

He also taught pastoral care to those who were going into ministry and those who were already in ministry. "He set the stage for pastoral care. He would talk to people and stop what he was doing if people wanted communion he would give it to them even if they were in the car".¹⁹⁵ "He volunteered for services such as the Tikitiki Fire Brigade and socialised where the people were, like in hotels although he didn't drink alcohol. This was part of his pastoral work which was unique at the time".¹⁹⁶

Trials and Triumphs.

"Anaru introduced the guitar into the services and the people were so westernized in their thinking and felt there was only one way to sing hymns, was with the organ. But they soon began to appreciate who they were and identified their love of music to express their inner-being, praises and thanksgiving to God. He also brought the Māori action songs into the church some of Tuini's songs.

He understood the needs of the people and through his wisdom and peaceful approach he illustrated his values of self-image

¹⁹³(Interviewee 7, September 24, 2012).

¹⁹⁴(Interviewee 6, September 28, 2012).

¹⁹⁵(Interviewee 12, October 11, 2012).

¹⁹⁶(Interviewee 9, October 19, 2012).

and wholesomeness of body, mind and soul to every human need.

I remember Bishop Vercoe asking him, ‘Ko wai ō hipi?’ and most of them were coming from the Ringatū and he said, ‘whānau, ahakoa ko wai’. And Vercoe asked, ‘What about the Mihingare?’ ‘Whānau, ahakoa ko wai’ Pāpā responded. He didn’t separate sheep from goats. He was a servant of God and laid down his life for all the sheep”.¹⁹⁷

“Anaru’s adaptability and flexibility in expressing, practising aspects of tikanga, as well as his commitment to tikanga and the Spiritual nature of culture”¹⁹⁸ are factors we can learn from him as a role model, priest and tutor. Furthermore, “his commitment to haka and waiata was a vehicle to expressing and interpreting tikanga or the solemnity of an occasion”.¹⁹⁹

“He enjoyed the simplicity of life, the baptism, the breaking of bread, church involvement was fulfilling. His stance, his beliefs, culture were his challenges”.²⁰⁰ At the end of the day “he enjoyed being Māori in his faith”.²⁰¹ He embraced and used what was handed down to him and passed it on to the next person in the hope that it would add value to the next person.

“He also enjoyed being with people whatever their status or circumstances in life, rich or poor. His humour was always infectious and this marked him out from others. His pride and joy in his children and their development. His “Tokomaru-ness” and the whānau, hapū of that place”²⁰² are all fundamental parts of Anaru as a person.

¹⁹⁷(Interviewee 15, October 10, 2012).

¹⁹⁸(Interviewee 9, October 19, 2012).

¹⁹⁹(Interviewee 9, October 19, 2012).

²⁰⁰(Interviewee 3, September 20, 2012).

²⁰¹(Interviewee 1, August 13, 2012).

²⁰²(Interviewee 9, October 19, 2012).

The Legacy he left for the future generations

The following comments were made by different interviewees about the legacies Anaru has left behind for the future generations.

“Anaru was indeed a superb role model as a servant of the church, a kapa haka exponent and a member of the wider community. Perhaps his most joyous time was with his family because they served to be his most dedicated audience and honest critic. Fulfilment for him was to witness them grow and develop to maturity.

He has left much behind as a legacy and people need to utilize that legacy in order for them to freely enjoy the gift of life”.²⁰³ “Humour is an excellent tool which he used to defuse tensions; to interpret a message; to describe an event; to compare one situation with another. He used song or haka as a vehicle for the enhancement of mana, faith and pride. It is a form of whānau, hapū and iwi identity. He embraced everyone, not only the do gooders”.²⁰⁴

“He has left a legacy for all those who have had association with him over the years. It is up to us who knew him to promote his ideals and beliefs. He had been a living example of the value of life itself and the special gifts that God destined for him and he used them to the hilt”.²⁰⁵

“I believe one of his legacies he left behind was to serve and not to count the cost, to value everyone, whoever was with him. He valued his beliefs and so that was the mantel under which he performed and held his stance with whakapono and whakatika. He didn’t punish if

²⁰³(Interviewee 5, September 19, 2012).

²⁰⁴(Interviewee 9, October 19, 2012).

²⁰⁵(Interviewee 5, September 19, 2012).

people went out of line but nurtured them and in his peaceful approach and tactful speech he would guide them”.²⁰⁶

“You’ll never get another fulla like that, maybe another time but another purpose. He used the prayer book as a guide and enriched the prayers from his own heart and those prayers are delivered upon the occasion. Pictures came out as words when he spoke.

Anaru was inspirational to many people. He would say ‘based on the gifts you have, use the gifts you got and know where you are’. You cannot be like me be yourself, and use the doorway to talking to God”.²⁰⁷

“He had some beautiful songs and stunning children. A commitment to Christianity and grounding in being Māori, he left that for all who wished to partake”.²⁰⁸

“His children are his legacies”.²⁰⁹

“Being Māori is alright nothing wrong with it. Express your faith honestly, faithfully, just and vigorously”.²¹⁰

“Future generations have faith in God, be strong, steadfast and gird yourselves with the breastplate of Righteousness”.²¹¹

Conclusion

Tikanga me te reo coupled with his faith and personal attributes were a foundational combination in terms of Anaru’s effectiveness in his mission. He

²⁰⁶(Interviewee 15, October 10, 2012).

²⁰⁷(Interviewee 6, September 28, 2012).

²⁰⁸(Interviewee 2, September 18, 2012).

²⁰⁹(Interviewee 14, November 20, 2012).

²¹⁰(Interviewee 1, August 13, 2012).

²¹¹(Interviewee 3, September 20, 2012).

showed a sense of purpose and value of life, of family and the drive he had towards maintaining the rolling wheel of intergenerational transfer in an ever challenging world. His drive and challenge to providing the light and hope of his faith to all ahakoa ko wai ahakoa nō hea. His approach had broken 'old ground' that is, he took the message to where it was needed the most. He was a real servant to his faith and absolutely committed to sharing his faith by acting and being Māori within the protocols of both marae and church.

In this chapter I have mentioned how Anaru maintained and utilised tikanga components of tika, pono and aroha as a pathway to awaken and empower faith. What's more, it's natural progression to retain and sustain tikanga. These elements are vital cultural tools that are handed down and are highly regarded by each iwi and their value systems.

I highlight the different ways where tikanga was used when Anaru was a priest, a haka man and composer. He practised tikanga wherever he went in church on the marae, at Hui, at school and in the prison. It was part of who he was, he was nurtured in tikanga and he maintained tikanga protocols on both marae and church.

I point out that Anaru nurtured tikanga and introduced kapa haka, haka and waiata to worship in different elements of the karakia at Saint John's College and other church services in the Hāhi Mihingare. He utilised the riches of tikanga in his karakia with effect, to worship God and was able to perform it in his language. He was able to be himself, to be Māori and incorporated this into his life.

Tikanga requires nurturing, preserving and the respect it deserves in this generation and the generations to come. It is important to teach, share and learn the legacies our ancestors have left for future generations, as kaikōrero, kaikaranga and kaikarakia numbers decline. Taking an active part on marae alongside kaumātua and marae leaders as our mentors for guidance, over a period of years will ensure our tikanga is kept alive and preserved.

Chapter Six: Conclusion

In the final months of Anaru's life from October to December, were fraught with serious health issues. In addition to surviving three heart attacks, Anaru also had two car accidents, both caused by the heart attacks, and a stroke. Shortly before he passed away I remember an occasion at the whānau homestead, where he told me that he was "sorry". I replied "there was nothing to be sorry about, you don't have to be sorry, it's alright!" I believe that he was sorry for leaving us in this life and that he was ready to go onto the next life – to be in heaven to be with his creator God.

On the 10th December 2002 Anaru passed away at the whānau homestead. He was laid at Te Poho o te Tikanga, Waiparapara marae for the first day and was taken to Evans Funeral Home in Gisborne where a large gathering of people came to pay their respects. He was then lifted to Pākirikiri Marae, Tokomaru Bay for the remaining 2 days. Reverend Morehu Te Maro led the funeral service alongside a large number of clergy that filled the veranda at Pakirikiri Marae.

Anaru now lays at the whānau Cemetery Takapau Arero 10 minutes drive south of Tokomaru Bay. The words to his final song 'Te Whatu o tōku ngākau' are engraved on his headstone. Alongside the headstone stands a wooden pou effigy of Anaru that was carved by Derek Lardelli and presented at Anaru's burial. Sitting on top of his grave is a treasured pounamu (greenstone) gifted by whānau from Christchurch. The image below is the photograph set in Anaru's headstone.



Figure 19. A photograph of Anaru inset onto his headstone. Photo from author's family collection.

Tributes in the *Mana magazine* at the time of his death acknowledged his birth place Tokomaru Bay, hapū Te Whānau a Ruataupare and iwi Ngāti Porou.²¹² The magazine also recognised his attendance at Te Aute College and later returning as Chaplain. Ngapo Wehi considered Anaru “among the very best and most distinctive performers in recent memory.”²¹³

One of the most endearing images of Anaru is the following image of him that appeared on a flag which was raised at Te Matatini 2011 along with other flags depicting the Tairāwhiti kapa haka greats namely, his Aunty Ngoi Pewhairangi; Nanny Tuini Ngawai; Sir Apirana Ngata; Wiremu Kerekere;

²¹² Mana News, 2002, Dec 16. *Anaru Takurua*. Retrieved from <http://www.manaonline.co.nz/ubb/Forum1/HTML/000543.html>

²¹³ *Ibid.*

Kani Te Ua; Henare Te Owai and Peggy Kaua. The images of Ngoi Pewhairangi, Tuini Ngawai and Anaru are also on panels which adorn the inside wall at Te Poho o te Tikanga meeting house at Waiparapara. The image of Anaru was taken from the same photograph as the one with him and his son illustrated on a postcard in Figure 14, p. 80.



Figure 20. Derek Lardelli (left) and Tumarangai Sciascia (right) standing on either side of the flag of Anaru. Courtesy of Tumarangai Sciascia (2011).

In some circles Anaru Takurua was considered somewhat of an enigma – a man of Christ on one hand, a cultural performing arts expert and tūturu Māori on the other. Rather than being exclusive to one aspect, Anaru fully embraced his loves and strengths into one cohesive, very powerful and enduring approach.

This research identified that Anaru rooted in his whakapapa and tikanga was able to seamlessly transition his religious beliefs into the community through approaches that were endearing to and understood by the people. He adapted karakia services through music and kapa haka to engage with the Māori communion and his congregation wherever he went. He was a leader (he walked the talk) on marae, church and the community.

Māori oral history and Mātauranga Māori frameworks have provided a valuable support backdrop to the rich in-depth narratives included in this study. The Kaupapa Māori research method has been beneficial in explaining the use of the Māori themes with relevance to this research. The kanohi ki te kanohi, kanohi kitea, manaakitanga, whanaungatanga values displayed throughout the research journey became evident. The biographical narrative method creates a space within research for the use of the personal transcripts that have been utilised to reference important stages of Anaru's life history.

Whakapapa insights are gained through the understanding of oneself and others, the pros and cons, the personality attributes, health, characteristics and the strength of identity. This research touches upon the fact that whakapapa includes genealogy past and present, whānau, whānau information and knowledge, whanaungatanga, cultural identity, history, tikanga, philosophies and unites the living and the dead, known and unknown. The shared knowledge gained throughout the narratives reflects also a greater understanding of the context of the time past to the new millennium, the intergenerational differences of te ao kohatu and te ao hou.

Whakapono was an integral part of Anaru's life. His faith and love for God became an increasingly important part and legacy of his life. He used his Māoritanga, innate talent and gifts to endear the communion and impart the messages of tika, pono and aroha to the congregations he served. Through his faith toward waiata, haka, action songs, tutelage and karakia theological messages he was able to promote the word and work of Christ.

Similarly the concept of whakatika that acknowledges the importance and accuracy of te reo me ōna tikanga in combination with his faith were a foundational basis of Anaru's effectiveness in his calling. He was totally committed to expressing the value of family, values and maintaining the intergenerational knowledge transfer of being and acting Māori in an ever challenging world. He was able to be himself, to be Māori and assimilate this into his whole life and merge these into his Christian faith. Anaru

utilised the riches of tikanga in his karakia with effect, to worship God and was able to perform this in his language.

Anaru's inclusive approach of God's unconditional love enabled him to break through barriers of exclusivity and convey the message to where the people were, where it was needed the most, no matter who and no matter where. He was totally committed to his faith and sharing it with others. He was a just servant of God and served within the community up until his passing.

This research provides an insight into Anaru's journey of life and faith whilst simultaneously invoking further research questions like:

- What was the rationale involved with adapting karakia service to involve cultural aspects to meet the needs of the congregation?
- What was the influence and impact of contextual theology in the imparting of Christian faith messages?
- How have karakia services been adapted to meet the needs of today's society?

Furthermore, a more detailed documentation and analysis could be carried out on:

- His waiata, haka and poi compositions.
- His philosophy about haka and style of teaching.
- The resistance met by Māori and non-māori with regards to using a guitar, doing the karanga, waiata-ā-ringa, poi and haka in a karakia service and how it was worked through.
- An independent and non-Māori perspective and narrative from someone who knew him.
- Anaru's private life and specifically – views from his children and grandchildren.

In conclusion I revisit the research questions posed at the beginning of this thesis;

Anaru Takurua- who is he? What did he stand for and what legacy did he leave?

In many ways Anaru's legacy is this research itself. His voice echoes on the pages of this study – In this instance the author is merely the instrument that collated and provided a limited interpretation. This is a unique gift of knowledge 'he kōrero tuku iho' to be passed down through the generations for the future generations to come such as the descendants of Ruataupare and Te Aotawarirangi, Anglican Māori and those Māori wishing to enter into the priesthood.

Glossary

<i>Ae</i>	yes
<i>Ahakoā</i>	Regardless, no matter
<i>Atuatanga</i>	God theology
<i>Awhi</i>	help, care, embrace
<i>Hakari</i>	feast
<i>Hangi</i>	Earth oven
<i>Herehere</i>	inmate
<i>Hōhonutanga</i>	depth
<i>Hui</i>	meeting, gathering
<i>Kaea tāne</i>	Male haka leader
<i>Kāinga/kāenga</i>	home
<i>Karaititanga</i>	Christology
<i>Karakia</i>	pray, prayers, church service
<i>Kei te mohio au</i>	I know
<i>Kaikaranga</i>	The female caller on the marae
<i>Kaupapa</i>	reason, purpose, theme
<i>Kauwhau</i>	sermon
<i>Kōrero</i>	Talk, conversation, narrative, story, news, account
<i>Ko wai?</i>	Who? Whom?
<i>Korowai</i>	cloak
<i>Kotahitanga</i>	unity
<i>Manuhiri</i>	visitor
<i>Māuiui</i>	sick
<i>Maunga</i>	mountain
<i>Mea</i>	thing
<i>Mihingare</i>	Missionaries, Māori Anglican
<i>Mōhiotanga</i>	knowledge
<i>Nau mai/haere mai</i>	Welcome
<i>Ngāti Poutama</i>	Stairways to heaven
<i>Ngā tikanga o Ngāti Porou</i>	Ngāti Porou customs/protocol
<i>Nō tāwahi</i>	from overseas
<i>Nō whea?</i>	From where?
<i>Parapara</i>	instinct attributes, inherent quality
<i>Pārekereke</i>	seedling bed
<i>Pāriha</i>	Parish, pastorate
<i>Pukepuke</i>	hills
<i>Reo</i>	Voice, tone, language, speech
<i>Ringatū</i>	Ringatū religion
<i>Rua</i>	Pit
<i>Tara whanui</i>	larger part of the wharenuī
<i>Tara iti</i>	smaller part of the wharenuī
<i>Tangata whenua</i>	local people
<i>Tāpae</i>	dedication
<i>Tapeka</i>	body band, bandolier
<i>Te ao kohatu</i>	The old world

<i>Te ao hou</i>	The new world
<i>Te Reo o Ngāti Porou</i>	Ngāti Porou language
<i>Tipuna/tipuna</i>	Grandparent/s, ancestor/s
<i>Tūāhu</i>	Altar
<i>Wairua</i>	Spirit
<i>Whakaaro</i>	thought
<i>Whakaeke</i>	march on, move onto a marae
<i>Whakamoemiti</i>	giving thanks
<i>Whanaungatanga</i>	relationships

APPENDICES

Appendix 1	Information Sheet
Appendix 2	Participant consent form
Appendix 3	Interview Schedule
Appendix 4	Whakapapa from Ruataupare to Nanny Tuini and Nanny Ngoi
Appendix 5	Whakapapa from Ruataupare to Anaru's children
Appendix 6	Map showing Ngāti Porou tribal district

Appendix 1



Te Pūtahi-a-Toi,
 School of Māori Studies
 Massey University
 Private Bag 11222
 Manawatu Mail Centre
 Palmerston North 4442
 New Zealand

Project Title: Ko te whakapapa, whakapono me te whakatika a
 Ātirikona Anaru Takurua.

INFORMATION SHEET

Kia Ora,

Ko Ngāio Keelan tēnei, ko Anaru rāua ko Evelyn Takurua ōku mātua. Kei Waiparapara au ināiane i te Ākau o Tokomaru. Ngā mihi nunui ngā mihi mahana ki a koe, koutou ko tō whānau.

I'm currently a Postgraduate student in the School of Māori Studies at Massey University, Palmerston North. I am conducting a research study as part of the requirements of my Masters degree in Philosophy, and I would like to invite you to participate.

I am studying 'Te whakapapa, whakapono me te whakatika a Ātirikona Anaru Takurua.' The purpose of this research is to give insights and provide a resource for those who are interested in whakapapa, whakapono, whakatika, kapa haka and theology. His work and influence made an impact upon Māori, the community and theological circles of which I have a desire to explore in further detail.

This study aims to investigate the history and background of Archdeacon Anaru Takurua focussing on the themes whakapapa, whakapono and whakatika. This project will provide and assist Māori, kapa haka individuals, kapa haka groups and tutors, theologians, and those seeking insights into Māori and theological perspectives.

In particular, you will be asked questions about your perspective upon and that of Anaru's whakapapa, whakapono and whakatika. I have attached a questionnaire which should take about 30-45 minutes to complete. However if you would like to be interviewed this can be arranged at either 19 Pewhairangi Street, Tokomaru Bay or at a place convenient to you. The interview will be audio taped so that I can accurately reflect on what is discussed. Feel free to ask for the recorder to be turned off at anytime during the interview. The tapes will only be reviewed by me and I will transcribe and analyze them. You will then have the option of them being destroyed or kept in a secure location for future generations.

Participation is voluntary and confidentiality is ensured. Study information will be kept in a secure location at 19 Pewhairangi Street, Tokomaru Bay. The results of the study may be published or presented at professional meetings, but your identity will not be revealed. We hope that others in the community/society in general will benefit by the insights gained and the wealth, depth and richness that Māori knowledge has to offer. Tikanga underpins this research process and the data collection phases.

I will be happy to answer any questions you have about this study and feel free to contact me at

(06) 8645745, email: ngaio.keelan@xtra.co.nz, physical address 19 Pewhairangi Street, Tokomaru Bay or my faculty supervisor, Julia Taiapa (06) 356 099 ext 2413 and email address: J.T.Taiapa@massey.ac.nz if you have any further questions.

Appendix 2



Te Pūtahi-a-Toi,
School of Māori
Studies
Massey University
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Manawatu Mail
centre
Palmerston North
4442
New Zealand

Project Title: *Ko te whakapapa, whakapono me te whakatika a
Ātirikona Anaru Takurua.*

PARTICIPANT CONSENT FORM – INDIVIDUAL

I have read the Information Sheet and have had the details of the study explained to me.
My questions have been answered to my satisfaction, and I understand that I may ask
further questions at any time.

I agree/do not agree to the interview being sound recorded.

I agree/do not agree to the interview being image recorded.

I wish/do not wish to have my recordings returned to me.

I wish/do not wish to have data placed in an official archive.

I agree to participate in this study under the conditions set out in the Information Sheet.

Signature.....

Print Fullname.....

Appendix 3

Project Title: *Ko te whakapapa, whakapono me te whakatika a Ātirikona Anaru Takurua.*

Interview Schedule for individuals

Tēnā koe,

Ko Ngāio Keelan tēnei. Ko Anaru rāua ko Evelyn Takurua ōku mātua. Kei Waiparapara au ināianei i te Ākau o Tokomaru. Ngā mihi aroha ki a koe, koutou ko tō whānau. Kei te aha? Ko taku tūmanako kei te pai rawa atu koe. I thought it would be a good idea to interview you about Archdeacon Anaru Takurua and what you think his philosophy about whakapapa, whakapono and whakatika were because of your close relationship with Anaru when he was alive.

I would like to ask you some questions about whakapapa, whakapono and whakatika and about some experiences you may have had with Anaru with regards to these themes in order to gain more insight about them, and to share this information with the next generation. I hope that others in the community/society in general will benefit by these insights gained and the wealth, depth and richness that Māori knowledge has to offer.

There are about 16 questions in this interview/questionnaire and should take about 30-45 minutes.

A) Let me begin by asking you questions about **whakapapa**.

1. What is your perspective on whakapapa?
2. How is this being continued or passed down to the next generations today?

Let me now ask you questions about **Anaru's whakapapa**. The beginning & upbringing.

1. How did you know Anaru Takurua?
2. Do you know anything about his whānau or his early childhood?

Kapa Haka/Music & the roles he played

1. Kapa haka was also a passion of Anaru's what can you tell me about his involvement in kapa haka?

2. What are Anaru's legacies to the field of kapa haka?

Thank you for your helpful answers to this particular section about whakapapa. The next section is questions based around **whakapono**.

Section B)

1. Anaru's faith and love for God was very important to him in his life. What do you know about his involvement in the Anglican church?
2. How did his faith influence kapa haka?
3. How did his faith influence his life and community?
4. How is this being continued or passed down to the next generations today?

Thank you for your helpful answers to this particular section about whakapono. The next section is questions based around **whakatika**.

Section C)

1. Anaru was gifted in te reo māori me ōna tikanga on marae, in karakia and kapa haka. What do you know about Anaru in terms of these tikanga practices or protocols?
2. What tikanga practices or protocols were developed by Anaru?
3. How are these tikanga practices or protocols being continued or passed down to the next generations today?

Trials & triumphs.

1. What can we learn from him as a role model?
2. What do you think were the most joyous, fulfilling or trialling times of his life?

3. What is the legacy that he left behind for future generations?

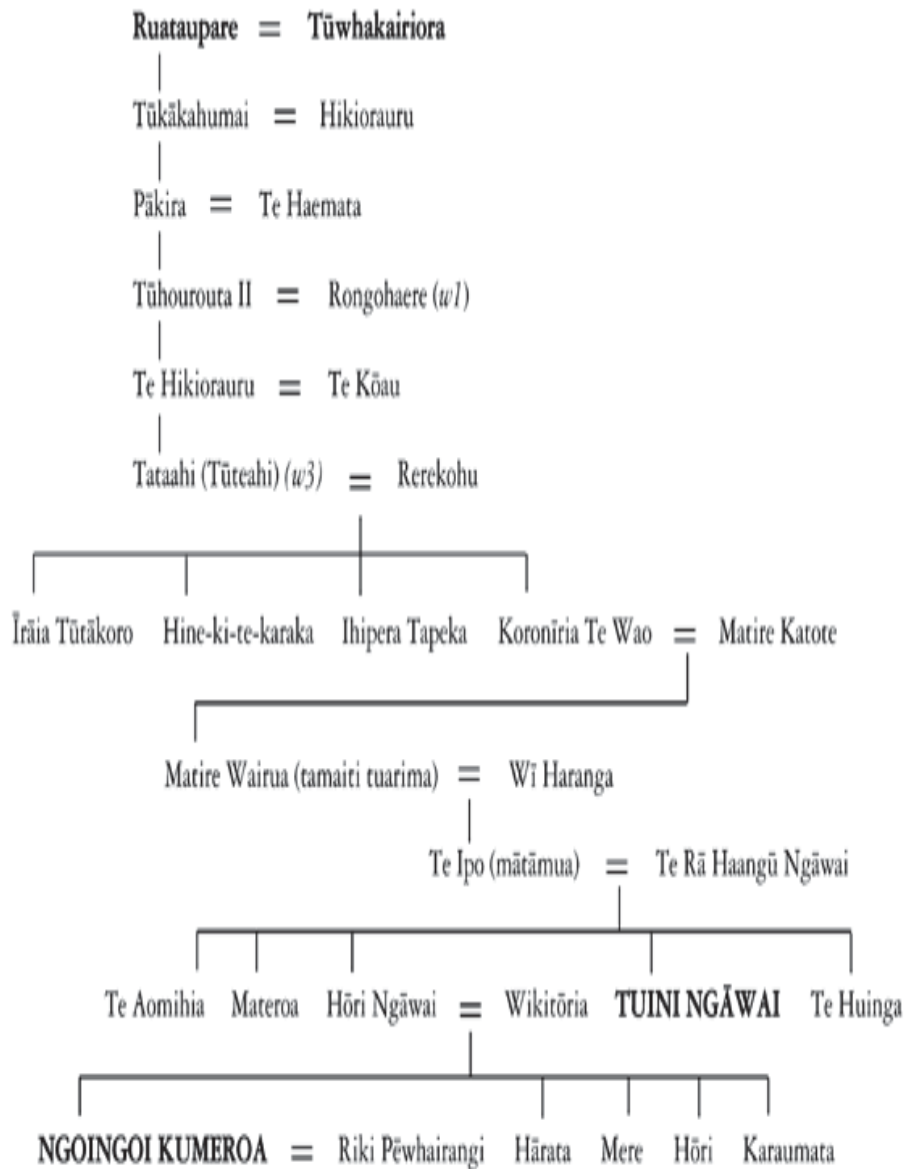
Is there anything I haven't asked about that you would care to comment on?

Thank you for your time, effort and patience I am so truly grateful for your participation and contribution to this study. Please feel free to contact me if you have any further information regarding te whakapapa, whakapono me te whakatika a Ātirikona Anaru Takurua on (06) 8645 745 or email address ngaio.keelan@xtra.co.nz.

Noho ora mai koe i runga i te aroha me te rangimarie o te Atua,

Ngāio Keelan *BTheol, GDipTchg (Secondary), PGDipReoMāori*

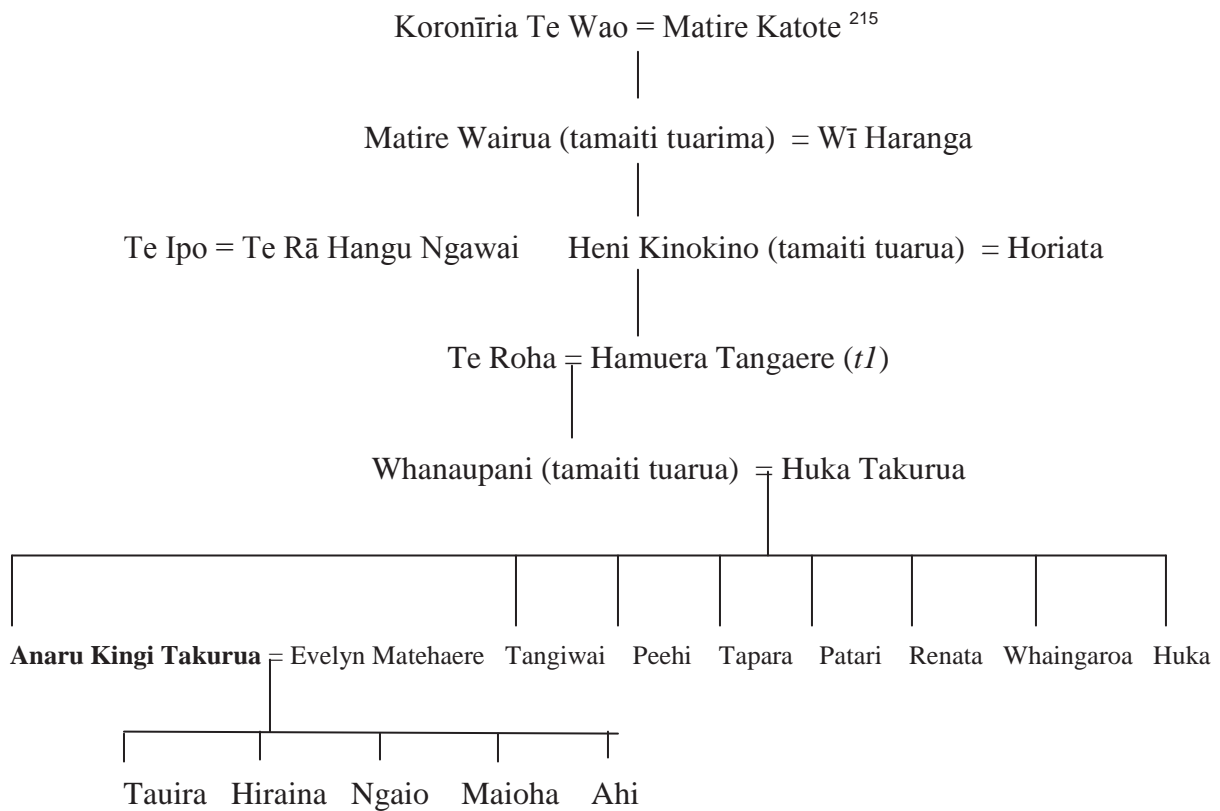
Appendix 4



Ētahi rārangi whakapapa, he mea tā e Ngoi Pēwhairangi tonu i tana pukapuka, i *Tuini*.

²¹⁴ Part of a whakapapa (genealogy) of [Tuini Ngawai](#) published by [Ngoi Pewhairangi](#) in her book *Tuini*. - <http://www.teara.govt.nz/en/biographies/5n11/1/2>

Appendix 5



²¹⁵ This is only a part of the whakapapa from Ruataupare to Anaru's children which is currently hanging on the wall in the Homestead at Waiparapara. See previous whakapapa and figure 5, p. 41.

Appendix 6



Map showing the Ngāti Porou tribal district from Potikirua in the north and Toka-a-Taiāu in the south.²¹⁶

²¹⁶ Monty Soutar, 2000. *Ngāti Porou leadership: Rapata Wahawaha and the politics of conflict: Kei te ora nei hoki tatou, me to tatou whenua* (published doctoral thesis). Massey University, Palmerston North, New Zealand, p. XV.

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